

NEW

BUZZWORD

English For Schools

Supplementary Reader

8



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Orient BlackSwan

New Buzzword: English for Schools (K-8) is a dynamic language course for the 21st century classroom. Based on the National Curriculum Framework and the NCERT guidelines, this course blends strong content with the skills of communication, collaboration, creativity and critical thinking. It lays a solid foundation in English, while it motivates learners to read and to express themselves in new and rich ways.

THE PACKAGE

For the Student

1. Primers and Activity Books 1 and 2
2. Textbooks 1 to 8
3. Workbooks 1 to 8
4. Supplementary Readers 1 to 8
5. Students' App 3 to 8

For the Teacher

1. Teachers' Resource Packs Primers to 8
2. Smart Books Primers to 8
3. Web Support

COURSE HIGHLIGHTS

Clearly defined lesson objectives and learning outcomes

A detailed listing of the lesson objectives and learning outcomes across skill areas is provided for each theme.

Benefits:

- ❖ establishes a clear sequence of learning milestones
- ❖ provides effective opportunities for remedial teaching, as needed
- ❖ creates self-awareness in learners about skills that need more attention

Take Off

Every theme has a set of specially created tasks to address multiple intelligences and varied learning styles.

Benefits:

- ❖ addresses different learner styles for impactful learning
- ❖ makes classroom activities interesting and meaningful
- ❖ expands the mind and encourages cross-curricular and lateral thinking
- ❖ supports effective participation in the classroom
- ❖ motivates learners and helps to increase their confidence

Think-Pair-Share / Embedded Questions

Interspersed in the units are activities to support **collaborative learning strategies**.

Benefits:

- ❖ develops higher order thinking skills, problem solving skills and life skills
- ❖ improves interpersonal and communicative skills
- ❖ enables independent thinking

Learning Journal

At the end of each theme, a self-assessment tool is in-built in the form of a reflective learning journal.

Benefits:

- ❖ helps learners to chart their progress
- ❖ ensures that learning outcomes are clinched

Grammar Fun

Grammar is made interactive through games and fun tasks.

Benefits:

- ❖ helps to activate language
- ❖ creates a stimulating classroom atmosphere
- ❖ encourages cooperative learning

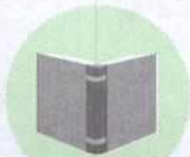
Rich Digital Resources

The Smart Book offers a whole range of audio-visual digital resources.

Benefits:

- ❖ increases students' engagement and motivation
- ❖ enriches the classroom activities
- ❖ deepens the students' understanding of concepts and stimulates their thinking

TEXTBOOK



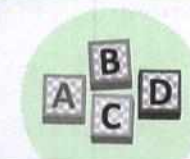
READING

- ❖ rich variety of the best selections of prose and poetry
- ❖ engaging mix of Classic and Modern; Indian and World Literature
- ❖ thematic presentation
- ❖ voiceover for all texts and poems
- ❖ animations for texts and all poems



GRAMMAR

- ❖ graded, usage-oriented grammar syllabus
- ❖ concise explanation with ample scope for practice



VOCABULARY

- ❖ focus on building a rich and productive vocabulary
- ❖ attention to phrases, expressions and new words



WRITING

- ❖ variety of formats for creative and functional writing
- ❖ planned and graded help for writing



LISTENING



SPEAKING

- ❖ enrichment activities for listening and speaking
- ❖ emphasis on effective communication
- ❖ complete audio support

- | | | |
|-----------------|-------------------|---------------|
| ➤ Pronunciation | ➤ Reading Aloud | ➤ Values |
| ➤ Spelling | ➤ Dictionary Work | ➤ Life Skills |
| ➤ Punctuation | ➤ Picture Talk | ➤ Projects |

WORKBOOK

- ❖ thematically linked to the Textbook
- ❖ more practice for grammar, vocabulary and writing
- ❖ special attention to reading sub-skills
- ❖ combines language learning with enjoyable activities

SUPPLEMENTARY READER

- ❖ the best selection of texts covering different genres and themes
- ❖ exposure to the finest writing—old and new
- ❖ spotlight on literary appreciation of style and devices
- ❖ stress on improving vocabulary and developing creative writing skills
- ❖ integrated approach to learning values

APP

- ❖ summaries (for texts and poems)
- ❖ audio (for all texts and poems)
- ❖ interactive activities for grammar

FOR THE TEACHER

Teachers' Resource Packs

- ❖ Lesson Plans
- ❖ Question Bank
- ❖ Answer Key
- ❖ Worksheets
- ❖ Test Papers

Web Support

- ❖ customised portals for teachers

Smart Books for Teachers

- ❖ mapped to the Textbooks and Supplementary Readers
- ❖ audio-visual support
- ❖ interactive tasks
- ❖ presentations
- ❖ helpful tips and reference material
- ❖ a host of other resources



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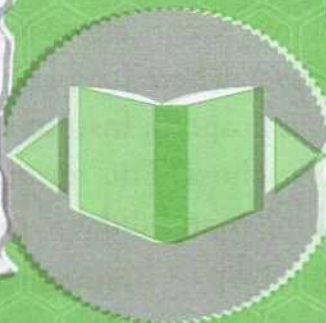


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1. The Passive Voice

For the Teacher Lesson Objectives

- reading and appreciating a clever and humorous story
- understanding how the use of first-person narration affects reading



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read and enjoy a clever and humorous story about having fun with English grammar.
- understand how seeing the story from the point of view of one of the characters changes the way we read it.



Other Objectives Include:

- writing a paragraph about personal experiences

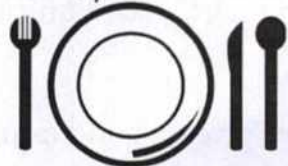
Warm Up

Grammar and punctuation can save lives! Don't believe me?
Correct these sentences and see if you can save some lives!

1. Let's eat Grandma!



2. Here, you're dinner.



3. I like cooking my family and my pets.



I did not like the school my parents chose for my sister. They should have sent her to my school, where I could have kept a watch on her and made sure she behaved properly. Instead she was sent to what my mother calls a **progressive** school. This meant my sister thought she knew more about everything than I did and **pestered** me about stuff I did not care about—especially English grammar stuff.

Is the speaker older than his sister?

How do you know?

A few days ago, she asked me, “Do you know about question tags?” I almost choked on my milk, which is not difficult to do because I hate milk. Anyway, before I could say anything, she went on, “Question tags are little questions that are added to a sentence. Like a tail. For example—” Here she **assumed the airs** of a grammar teacher, “You make a funny face when you drink milk, don’t you? Or ‘I am very intelligent, aren’t I?’ Now, these little questions, ‘don’t you’ and ‘aren’t I’ are called—”

Read out the sister’s explanation

in the manner of a person trying to act

more important than they are.

“Question tags,” I said quickly. “That’s your friend calling you to play, isn’t it?”

“You have given a good example,” she said. “But your voice should come down, not go up. Only when you ask a real question should your voice go up at the end. For example—”

progressive: supporting new or modern ideas

pestered: annoyed

assumed the airs: behaved in the way she thought someone else would

"I have finished my milk, didn't you?" I said, swallowing the last horrible bit. "I have gone out, may they? I cannot hear you, aren't I?" I thought going crazy with those stupid question tags would stop my sister.

Later in the evening, my mother told me I had been very rude.

"Your sister is, after all, five years younger than you," she said.

"If she shows off a little, so what? You used to do it too at that age. I remember once—"

"I have a lot of homework to finish, Ma," I said hurriedly. "And I will try and remember that she is five years younger than me, not 60 years older."

Do you think the speaker really has homework to finish?

My mother gave me a **glare**, but left me to my 'unfinished' homework.

The next evening, my sister started off on the passive voice.

"Do you know," she said, "that the passive voice is used when we are not sure who has done the action? Or when it is not important to know who has done the action. For example—" she raised her very active voice as if she was in a huge classroom, talking to seven hundred students. "If Mum calls from the next room and asks, 'Have you two finished?' you can always say, 'The milk has been drunk.' Note that you are not lying because I have finished my milk. See? You have used the passive voice."

What does 'active voice' mean here?

Just then, my mother did call out from the next room, "Have you both finished your milk?" My sister said, "I have finished my milk and now I'm going out to play."

And as she went past my chair, she whispered, "I'm using the active voice now. In this example, it is very, very important to know who has done the action."

glare: a long angry look

Why does the sister want their mother to know who has finished drinking milk?

“**Traitor!**” I hissed. But what was the use? She wasn’t there, didn’t she? And she is five years younger than me, aren’t I?

The next day, a strange thing happened at school. We had our grammar period and guess what we were doing.

The passive voice! Yes, the very same inactive passive voice.

We were revising the lesson because we had learned it many years ago. It was terribly boring and much worse, sitting next to me on the bench was Gia, who is even **bossier** than my sister, if that is possible.

Every time the teacher asked a question, Gia flung her arm up to answer, and almost knocked me down with her two huge, thick plaits. She never gave anyone else a chance and she always got the right answer. In between, she whispered loudly to her friend, Pia, sitting next to her, saying things like “Boys are fools and do not know anything except **playing the fool!**”

After this went on for almost half the period, I got really mad. Every two minutes I felt those thick ropes of hair slicing off bits of my ear nearest to her.

Why are Gia’s plaits described as ‘thick ropes of hair’?



traitor: someone who is not loyal

bossier: more bossy (always telling people what to do in an annoying way)

playing the fool: behaving in a silly way

Pia's plaits, shorter and thinner, would tickle Niks's nose—Niks sat right behind Pia. Gia and Pia—a fine pair.

It took only one **glance** at Niks and some clever **acrobatics** to do what had to be done. Then Niks and I sat back and looked innocently **grammarian**-like.

Why are the speaker and his friend trying to look like 'grammarians'?

At the next question, when Gia jumped up to answer, there was a loud, long scream from Pia as her plait followed Gia's plait and the top of her head crashed into Gia's jaw.

By the time their screaming stopped and the two plaits were **disentangled** it was almost time for the next period. But our English grammar teacher said that she had to get to the bottom of this before she left the class.

She asked Niks and me to stand up.

"What is your explanation?" she asked.



glance: quick look

acrobatics: skilful movements of the body, like when you balance on a rope or twist your body in incredible ways

grammarian: someone who studies and knows a lot about grammar

disentangled: knots were removed from things which had become twisted

Niks looked sideways at me and then down. I looked sideways at him and was also about to look down when I suddenly remembered my annoying sister. And in my best passive voice, I said, "Ma'am, the two plaits were discovered to have been tied together. It was an **unfortunate** incident and has to be thoroughly **investigated**. Any information that leads to the identity of the **culprits** will be welcomed and kept **confidential**." The bell clanged just as I finished.

Which voice is the speaker using?

Does it tell you who the doer

of the action is?

I still don't know why the teacher said nothing for a minute and then smiled and left the class. Maybe she was in a hurry to get to her next class. Maybe she too had got tired of Gia's voice. But I think she was really impressed by my knowledge of the passive voice and the fine examples I had given!

Poile Sengupta

unfortunate: an unfortunate situation is one you wish had not happened

investigated: the truth about the crimes has to be found out

culprits: people who are guilty of committing crimes

confidential: meant to be kept secret

THINK PAIR SHARE

Did you know that the news is read out mostly in the passive voice? Take turns reading out your own news broadcast. For example—
Welcome to the 9 o'clock news. In headlines today—an ATM in Noida was robbed by an armed gang...

Poile Sengupta (1948–) is famous for her witty stories and plays for children and adults. She taught in schools and colleges before taking up writing—her passion—full time. Many of her stories are about the funny experiences she had as a teacher. *Role Call* is one of her well-loved books for children.

Reading

A. Mark these statements as true (T) or not true (NT).

1. The speaker thought his sister was acting as though she was older than him because she kept lecturing him.
2. In the passive voice, sometimes the doer of the action is not mentioned.
3. The speaker's sister used the active voice to get the speaker in trouble with their mother.
4. The speaker and his friend Niks tied Gia and Pia's hair to the bench.
5. The teacher did not punish the speaker because it was not clear who the culprit was.

B. Answer these questions.

1. What did the speaker think was the problem with his sister attending a 'progressive' school?
2. "I have gone out, may they? I cannot hear you, aren't I?"
 - a. Who said this to whom?
 - b. Are these sentences grammatically correct?
 - c. What effect did the speaker think these words would have?

- How would the passive voice have helped the speaker get out of trouble for not drinking milk?
- How did Gia and Pia annoy the speaker? How did he take revenge?
- How did the speaker use the passive voice to get out of trouble at school?

C. Think and answer.

- What was the speaker's sister like? What was her relationship with the speaker like? Give examples from the text to support your answer.
- Do you think *The Passive Voice* is a good name for the story? Why or why not? Do you have any alternative suggestions?

Appreciating the Text

- Which parts of the text did you find funny? Why?

lines from the text	why they are funny
a. <i>Here she assumed the airs of a grammar teacher...</i>	It is funny to imagine a young girl talking and behaving like an older, more important person.

- The Passive Voice* is narrated from the point of view of one of the characters in the story. This is called a **first-person narration**. How does this kind of narration affect our reading? Discuss.
 - It helps us know details about the speaker and his thoughts.
 - It helps us feel closer to the speaker.
 - It makes us feel as though we can relate to the speaker.
 - It makes us share the speaker's likes and dislikes.

Using Words

Read this sentence.

- ❖ “For example—” she raised her very **active voice** as if she was in a huge classroom, talking to seven hundred students.

Here, ‘active voice’ refers to the grammar item. It is also a funny way of saying that the sister has a very loud voice.

Now, read these sentences and write down the two meanings of the highlighted words. You may refer to a dictionary.

1. And in my best **passive voice**, I said, “Ma’am, the two plaits were discovered to have been tied together.”
2. Why did the spider go to the computer? To check his **web** site.
3. Why are playing-cards like wolves? They come in **packs**.
4. Two silkworms had a race. They ended up in **at tie**.
5. Why did the lion spit out the clown? Because he tasted **funny**.

Writing

We share a funny relationship with our siblings and cousins. We love them, we hate them. We fight with them, we fight for them. We share everything, we compete over everything.

Write a paragraph on your relationship with your sibling or cousin.

LEARNING JOURNAL

In this unit, I did my best in _____.

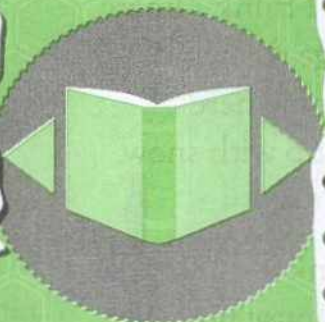
I could have done better in _____.

I plan to improve by _____.

2. Stopping by Woods on a Snowy Evening

For the Teacher Lesson Objectives

- reading a poem on the balancing act between responsibility and leisure
- appreciating the aspects of style—rhyme, symbolism and atmosphere



Other Objectives Include:

- writing a descriptive passage

For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read a poem on balancing time between work and enjoyment.
- appreciate—
 - the rhyme scheme of the poem.
 - that some objects in the poem represent other ideas or emotions.
 - the mood of the poem.

Warm Up

Complete this table about what you do with your time.

responsibilities at home and school	things you do to relax and have fun	what you wish you had more time for

Now, work in pairs and discuss these questions.

- Do you have a good balance between work and fun or do you find that your work gets neglected?
- During your exams, when you are focussing on work, why is it important to take the time out to breathe and relax?

2

Stopping by Woods
on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it **queer**
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his **harness** bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and **downy flake**.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Robert Frost

queer: (old-fashioned) strange

harness: set of leather bands used to control a horse

downy: soft

flake: snowflake

THINK PAIR SHARE

What are some of the dilemmas you face every day? Choosing between...?



Robert Frost (1874–1963) was a celebrated American poet. He was admired for his depiction of rural life in New England. Frost's poems seem simple on the surface, but often explore interesting philosophical questions.

Stopping by Woods on a Snowy Evening is a poem that talks about the speaker's desire to leave behind busy civilisation for the love of nature. The woods are lovely, but in the end, the speaker must leave them behind as he has many responsibilities to fulfil.

Reading

A. Answer these questions.

1. Where is the speaker? What does he want to see?
2. *He will not see me stopping here.* Who is 'he'? Where does 'he' live?
3. Why does the horse shake his harness bells?
4. Which lines give you the feeling that the speaker is very far from civilisation?
5. Does the speaker have far to go to reach his destination? How do you know?

B. Think and answer.

1. *My little horse must think it queer.* What does the horse find 'queer' about the speaker's actions? Is this something the speaker does often?

2. Why do you think the speaker loves the woods? How do you think it seems in comparison to his life back home?
3. What is the speaker tempted to do? Why can he not give in to his temptation?

Appreciating the Poem

1. What is the rhyme scheme of the poem?

2.

Sometimes, the objects mentioned in poems represent something else—like emotions or ideas. These objects give the poem a deeper and more significant meaning. These objects are called **symbols**.

What are these words or sentences in the poem symbols for?

a. 'the village' and 'the farmhouse'

'The village' and 'the farmhouse' represent the busy, crowded society and civilisation that the speaker wants to leave behind.

b. the 'lovely, dark and deep' woods

c. 'And miles to go before I sleep.'

What deeper message does the story of the speaker have for the readers?

3.

The **atmosphere** of a poem is the emotion or mood the writer conveys to the reader through the description of the background and the objects in the poem.

For example, descriptions of dark, dusty rooms; creaking windows and a howling wind can create a scary atmosphere in a paragraph on a haunted house and make the reader feel frightened.

Can you tell what the atmosphere of the poem is using these phrases? What do you think is the mood of the speaker?

- a. *the woods fill up with snow*
- b. *between the woods and the frozen lake*
- c. *the darkest evening of the year*
- d. *the sweep of easy wind and downy flake*
- e. *the woods are lovely, dark and deep*

Now, close your eyes and imagine the woods as described by the speaker. What sounds can you hear?

Using Words

The speaker uses some vivid adjectives to describe what he sees and hears. Here are some examples—

- ❖ **easy** wind and **downy** flake
- ❖ the woods are **lovely**, **dark** and **deep**

Get creative and write interesting sentences to describe these objects.

1. hills
2. ocean
3. stars
4. sky

Writing

Is there a beautiful place that you visited, which you did not want to leave? It could be a beach or even the garden in your backyard.

Write a passage in your notebook in 100–120 words, describing this place.

3. A Slight Misunderstanding

For the Teacher Lesson Objectives

reading and appreciating a humorous story about a series of mistaken assumptions and misunderstandings

understanding how the story is narrated as an anecdote using informal and spoken language



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read and enjoy a humorous telling of a personal experience.
- understand what makes the story humorous.



Other Objectives Include:

- ❖ writing a dialogue

Warm Up

Let's create a story together!

- ❖ You get off a plane, pick up your luggage and get home to find that you've accidentally picked up someone else's suitcase.
- ❖ What do you do? What is the person who's got your suitcase thinking? Each person in the class should add one line to this story.
- ❖ Make the story longer and crazier with each addition!

3

A Slight Misunderstanding



I recently got one of those little black cars—you know, the sort everybody else has. I do not know why it is, but whatever car I get, everybody else suddenly seems to have the same idea.

Do the first two sentences tell us what

misunderstanding to expect in the story?

Anyway, I drove into my nearby shopping centre the other Saturday to get some fish and groceries and dry-cleaning and all that sort of thing. It is terrible, absolutely terrible, shopping in that town; ten thousand cars and not a space to park except the entrance to the fire station. However, on this particular morning I got through in record time and I put all the things in the **boot** and drove back home.

What's the problem with parking in front

of the entrance to the fire station?

I was just about halfway there when a rather **startling** thing happened. I found I was being licked on the back of the neck by a dog. Of course, if you are a dog-owner, you will say what is startling about that and I quite agree. But it just so happened that I had not taken my dog with me.

So I stopped the car and had a look in the back and there was this dog—a complete stranger to me—with his tongue hanging out, all ready for another **go**. And I said, “Hello, whose doggie are you?” but he did not answer and then I saw he had got his name on his collar—‘Arthur’. Pretty silly name for a dog, I must say; and there was

boot: space at the back of a car, used for carrying bags

startling: sudden and surprising

go: attempt to do something

the address of a farm on the other side of the town—you know, about seven miles back in the wrong direction.

Well, of course, I saw what had happened—it was entirely my fault for not locking the car up; but none of us does it here. It is bad enough having to stop at about fourteen different shops, without dropping the car keys each time.



And what had happened was that whoever owned the dog had got fed up with taking him around and had put him in the car to wait. Only of course, they had put him in my car and not theirs. And I could not quite decide what to do about it. For one thing, I was supposed to be back with the fish at one o'clock and if I took the dog home, he would not get on terribly well with my dog. On the other hand, if I took him back and handed him in to the police station, there would be all those forms to fill in and **affidavits** to swear and all that.

I opened the **cubbyhole** to see if I had got any chewing gum to help me think and I had not. What I had got was a rather nice, woman's handbag, that I had never seen in my life before, with all the usual objects in it—practically everything but chewing gum. By this time, I needed it worse than ever because of course, the situation had taken on a new twist. It was no longer a question of the dog being in my car. I was in the dog's.

What does 'twist' mean in this sentence?

affidavits: written statements made after officially promising to tell the truth

cubbyhole: a small storage space in the front of a car, used for keeping small things

Very awkward. For all I knew, the dog-and-handbag woman had already reported the car stolen—I mean, I could see myself being in the police station under quite different **circumstances** and between you and me, it took quite a bit of courage to turn round and go back, but it was the only thing to do.

So I went back and I drove very slowly up and down High Street, looking for my car, NPM 675. Nothing. Heaps of little black cars, but not mine. And it crossed my mind for a minute that perhaps I ought to go and report a stolen car. Then I thought, on the whole, perhaps not. Looks a bit **fishy**, driving up to the police station in a little black car and reporting a stolen one just like it—they would have me behind the bars. No, there was nothing for it but to drive out and try to find this farm place and **make a clean breast of it**. So that is what I did. It took a bit of finding too. It was at the end of a mud lane, just off a side road.

However, I made it and it turned out to be quite a pleasant little farmhouse, with a bit of courtyard in front and a few cows. And I got out of the car and so did the dog and I was just going to knock on the door when a man opened it and said, “Come on, darling, where have you been? I’m starving.” And then, he saw me and said, “Oh, hello.” And I said, “Hello, I’ve brought your dog, Arthur, back.” And he said, “What do you mean, ‘Arthur’? That’s Sheila. My name’s Arthur.”

Is Sheila a better name for the dog?

I said, “Oh, well. Anyway, I’m afraid your wife’s driven off in my car.” And he said, “But isn’t this your car?” And I said, “Oh, no. Mine’s NPM 675.” And he said, “That’s what this is.”

circumstances: situations

fishy: (informal) seeming dishonest or false

make a clean breast of it: admit that you have done something wrong

And I went and looked at the number-plate and of course it was. You see, I had been right in the first place. I mean, no wonder I could not spot my car on High Street.

Say true or not true: Arthur's wife had

Because I had been in it.

got into the wrong car.

Well, I must say, the farmer took the whole thing rather well. He said, "Well, look, we'd better go in and have a cup of coffee and wait until the missus **turns up**."

We had two cups of coffee each and then the wife came in her little black car, saying that she had been robbed of the dog and the handbag. And her husband said, "No, you haven't, darling, you put them in Mr What's-it's car."

And she thought for a minute and then she said, "Oh, of course—it must have been when I just went back to have a word with Mabel in the fruit-shop. I remember now, thinking the car seemed to be in a different place."

So of course, we all had a good laugh and the whole thing ended on a very happy note.

There was just one slight problem so far as I was concerned, because it was twenty past two when I got home and my wife was—well, you know—a bit upset. And she was even more upset when she went down to get the fish and the groceries and the dry-cleaning out of the boot, because there was nothing in there but a rather small bale of hay. I had got the wrong car this time.

What word would you use to describe the ending?

JB Boothroyd

turns up: arrives

THINK PAIR SHARE

Is there any other story or film you found funny? Was the humour in that similar to or different from this story? How?

JB Boothroyd (1910–1988) was an English humorist. He was known for his contributions to *Punch*, the famous British humour weekly. He worked with many different forms of art—stories, radio commentary, television screenplays and so on.

Reading

A. Answer these questions.

1. What surprised the speaker when he was on his way home?
2. What did the speaker find in the cubbyhole? What did he think on seeing the items?
3. *No, there was nothing for it but to drive out...and make a clean breast of it.*
 - a. Where had the speaker decided to drive to?
 - b. How was he going to 'make a clean breast of it'?
 - c. How was he feeling when he made this decision?
4. Who was Arthur? Who was Sheila?
5. *"No, you haven't, darling, you put them in Mr What's-it's car."*
 - a. Who said this to whom?
 - b. Who was Mr What's-it? Why was he called so?
 - c. What had 'darling' put in his car?

B. Give reasons why—

1. the speaker disliked shopping in town.
2. the speaker thought 'Arthur' was a silly name for a dog.
3. the speaker said 'it took quite a bit of courage to turn round and go back'.
4. the speaker's wife was upset with him.

C. Think and answer.

1. Why is the story called *A Slight Misunderstanding*? Is what happens in fact a *slight* misunderstanding?
2. Do you think the speaker's carelessness and inattention are responsible for the events of the story? Or is it the woman's fault? Give reasons for your answer.

Appreciating the Text

1. The humour in *A Slight Misunderstanding* is a combination of the confusing events and the speaker's style of narration.
 - a. How many instances of misunderstanding can you trace in the story? What are they?
 - b. Read these sentences.

I found I was being licked on the back of the neck by a dog. Of course, if you are a dog-owner, you will say what is startling about that and I quite agree. But it just so happened that I had not taken my dog with me.

Why are these lines funny? Find more instances of the speaker's humorous style of narration.

2. A *Slight Misunderstanding* is written in the form of an **anecdote**—a narration of a short and humorous personal experience. Here are some features of an anecdote. Give examples from the text of these features.

- ❖ first-person narration
- ❖ use of spoken language—including long sentences and increased use of the word 'and'
- ❖ speech addressed directly to the reader

Using Words

Underline the word in each set that cannot be used to describe the noun.

- | | |
|-------------------------------------|------------------|
| 1. slight, serious, heavy, possible | misunderstanding |
| 2. whole, complete, total, perfect | stranger |
| 3. loud, nervous, thin, good | laugh |
| 4. genuine, common, extreme, costly | mistake |
| 5. sure, true, close, special | friend |

Writing

What do you think happened after the speaker's wife discovered the 'bale of hay' in the car's boot? How would she have reacted? How would the speaker have explained the confusion? Write a dialogue between the speaker and his wife.

LEARNING JOURNAL

In this unit, I did my best in _____.

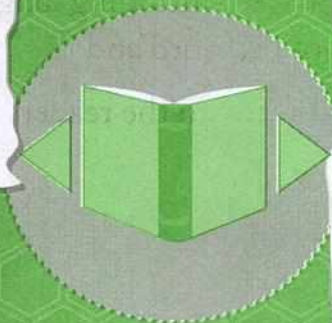
I could have done better in _____.

I plan to improve by _____.

4. The Song of the Whale

For the Teacher Lesson Objectives

- reading an emotional poem on the plight of whales
- appreciating the use of personification, metaphor and repetition



Other Objectives Include:

- making a poster

For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read a poem and learn about the suffering of whales.
- understand how whales have been given human qualities so that we may better understand their pain.
- understand the use of metaphors and repetition in the poem.

Warm Up

Whales were hunted for many different products, leading to a drastic fall in their population. Circle the things you think whales were used for.



4

The Song of the Whale



Heaving mountain in the sea,
Whale, I heard you
Grieving.

Great whale, crying for your life,
Crying for your kind, I knew
How we would use
Your dying:

*Lipstick for our **painted faces**,
Polish for our shoes.*

Tumbling mountain in the sea,
Whale, I heard you
Calling.

Bird-high notes, **keening**,
Soaring:
At their edge a tiny drum
Like a heartbeat.

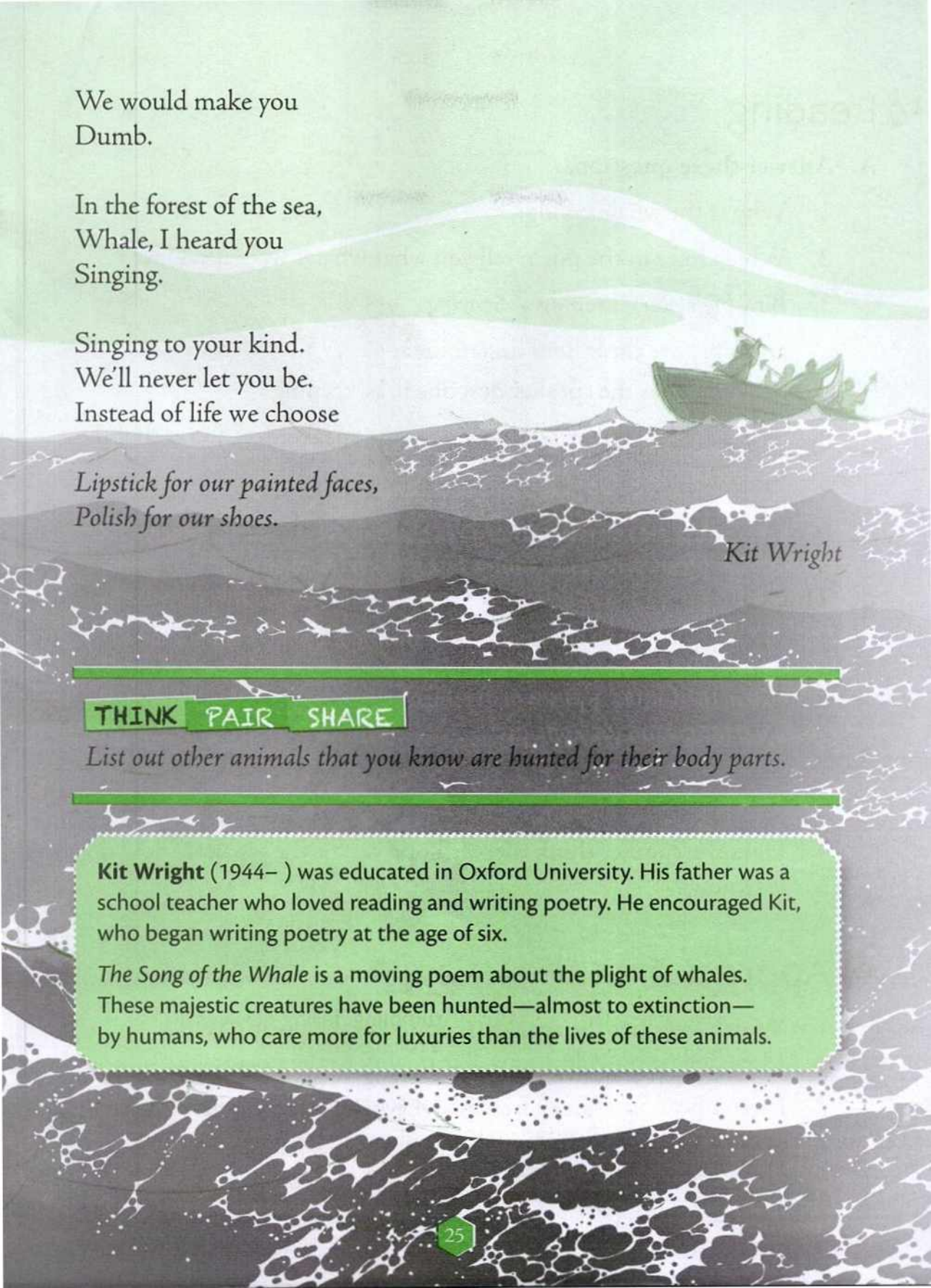
heaving: rising and falling

grieving: feeling extremely sad,
especially because a loved one
has died

painted faces: faces with make-up
on them

tumbling: falling quickly with
a rolling movement

keening: singing a loud, sad song
for someone who has died

The background of the page is a stylized illustration of a sea with dark, swirling waves and white foam. In the upper right, a small boat with several figures is visible on the water. The overall color palette is muted, with greys, blues, and whites.

We would make you
Dumb.

In the forest of the sea,
Whale, I heard you
Singing.

Singing to your kind.
We'll never let you be.
Instead of life we choose

*Lipstick for our painted faces,
Polish for our shoes.*

Kit Wright

THINK PAIR SHARE

List out other animals that you know are hunted for their body parts.

Kit Wright (1944–) was educated in Oxford University. His father was a school teacher who loved reading and writing poetry. He encouraged Kit, who began writing poetry at the age of six.

The Song of the Whale is a moving poem about the plight of whales. These majestic creatures have been hunted—almost to extinction—by humans, who care more for luxuries than the lives of these animals.

Reading

A. Answer these questions.

1. Why is the whale crying?
2. Which lines in the poem tell you what whales were used for?
3. *Bird-high notes, keening, / Soaring*
 - a. What are these lines describing?
 - b. Why does the speaker describe it as 'keening'?
4. What are 'painted faces'? How does the speaker feel about them?
5. How would we make the whales 'dumb'?
6. Why does the speaker say that we are not choosing 'life'?

B. Think and answer.

1. Why is the poem titled *The Song of the Whale*?
2. Who is the speaker addressing in the poem? Why does he do that?
3. What feelings does the speaker wish to convey in the poem? Sadness? Anger? Disgust? Support your answer with lines from the poem.
4. Does the speaker think there is hope yet for the whales? How do we know?

Appreciating the Poem

1. Which lines has the speaker repeated in the poem? Why? How does it provide a song-like quality to the poem?
2. **Personification** is an expression where non-humans are written about as if they are human. Here, objects or animals or ideas are given human qualities such as emotions and desires.

- a. What has been personified in this poem?
- b. How does giving it human-like qualities help convey the message of the poem more effectively?

Using Words

Read these phrases.

- ❖ *heaving mountain in the sea* ❖ *tumbling mountain in the sea*

1. What are these phrases comparing the whale to?
2. What information do they convey about the whale?

These phrases are **metaphors**. They are used to describe something by comparing it to a quality something else possesses. This similarity helps us better understand the thing described. Metaphors, unlike similes, do not begin with 'like' or 'as'.

A. What does the metaphor 'the forest of the sea' mean?

B. Complete these sentences with creative and descriptive metaphors.

1. The waves of the ocean are wild horses galloping towards the shore.
2. Look at the sky. Isn't the moon _____.
3. The baby's laugh was _____.
4. Meenakshi's garden was a _____.
5. I think life is _____.

Writing

Create a poster protesting the killing of whales. Try to use words or phrases from the poem.

5. The Station

For the Teacher Lesson Objectives

reading an adventure story about a dangerous encounter with wildlife

appreciating the rich descriptions of action, setting and emotion



Other Objectives Include:

- ❖ writing a story

For the Student Learning Outcomes

By the end of this unit, I will be able to—

- read a story about danger and adventure.
- appreciate descriptions that make the story vivid and exciting.
- understand how the descriptions of the surroundings add to the mysterious atmosphere.

Warm Up

Work in groups of four. Look at this picture and answer these questions.

1. What do you think the boy is running away from?
2. Hum what you think will be good background music for this scene. You can also use the objects around you to add sound effects.



*Shankar is posted as the station-master of a deserted railway station in the African **Savannahs**. The station is surrounded by a **barbed-wire** fence and is the loneliest place he has ever seen. But Shankar's life is about to get a whole lot more exciting. Read on to find out about his adventures at the station.*

Shankar was going to be the only official at the railway station. There was one train in the morning and the one that had dropped Shankar off in the afternoon—that was all. Shankar, therefore, had a lot of time to spare. All he needed to do was to understand and take charge of his duties.

His predecessor at the station was very happy to have him around. It seemed he had not had anyone to talk to for a long time.

Shankar asked him, "Why the barbed-wire fence?"

The gentleman said, "That's nothing. It's just that it's a lonely place."

Shankar felt that the man was not telling him everything. But he didn't **persist**. At night, the gentleman made chapatis and invited Shankar to dinner. He suddenly said, "How terrible! How could I have forgotten?"

"What happened?"

"There is no drinking water. I completely forgot to take down some from the train."

Savannahs: wide grassy plains with few trees

barbed-wire: wire with short sharp points on it

persist: continue to do something although other people oppose it

“Why? Is there no place to get water from around here?”

“There is a well, but its water is bitter and **alkaline**. That water is fit only for washing. Drinking water comes by the train.”

What a place! No drinking water, no human beings! Shankar wondered why they had built a station there.

How would you describe Shankar's new home?

- a. warm and welcoming b. harsh and lonely

All around the station was the limitless grassland—forests of tall grass, here and there a few yucca and acacia trees—and in the distance were rows of mountains, spread across the entire **horizon**. A marvellous sight!

But the gentleman warned him that he should never go out alone into these grasslands.

Shankar asked, “But why?” He did not get a satisfactory reply to his question. He, however, received an answer the same night, from another **quarter**.

After an early dinner, Shankar had lit the lamp in the station office and was writing his diary. He had planned to sleep there. The glass-paned door was closed but not bolted. A sound made him look up at the door—he saw a huge lion with its **muzzle** against the glass. Shankar froze in his chair. A gentle push would open the door, and he was completely unarmed! There was only a wooden ruler on the table.

Imagine you are Shankar. Say what you are thinking and feeling right now aloud. Be as expressive as you can.

alkaline: containing alkalis (chemicals)

horizon: the line far away where the land seems to meet the sky

quarter: a particular but unspecified area or person

muzzle: the nose and mouth of an animal

The lion stood there silently, looking at Shankar and the kerosene lamp on the table with a curious expression. He wasn't there for long—perhaps a couple of minutes—but Shankar felt as if they had been staring at each other for ages. Then, the lion went away as if disinterested in what he saw.

Shankar suddenly **recovered his wits** and quickly bolted the door.

Now he understood the significance of the barbed-wire fence around the station. But Shankar was wrong—he had got only a partial answer to his question. He had to wait for a couple of days to get the rest of the answer.

The next day, he told the guard of the morning train about the events of the previous night. The guard was a good man. He listened to Shankar's tale and then said, "In these parts, it is the same story everywhere. There is another small station like yours about twelve miles from here, there too it is the same situation. In fact it so happened..."

He was about to say something, but stopped himself and quickly got into the train. As the train moved away, he called out, "Be very careful all the time."

What do you think the guard is hiding?

Shankar felt worried. What were they trying to hide? Were there other dangers besides the lion? Anyway, from that day, Shankar started

recovered his wits: was able to think clearly again



lighting a fire in the station office before dark and read or wrote his diary till late into the night.

The nights were dark in the **boundless** Savannah. The night winds, caught between the leaves of the yucca tree on the platform, made a strange noise; the jackals howled periodically and sometimes in the middle of the night one could hear the roar of a lion.

But this was the life Shankar had wanted. It was in his blood. This **desolate** grassland, its mysterious nights, its sky full of unknown stars and **lurking** dangers—this was life.

Can you create the sound effects

described in the previous paragraph?

One night, Shankar, who was sleeping, suddenly woke up. The room was dark. It was as if a **sixth sense** had woken him up for a moment to warn him that he was in grave danger.

In the pitch darkness, Shankar felt his whole body trembling. Why couldn't he find the torch? There was a faint noise in the room. Suddenly, his **groping** hand found the torch and he flashed it on.

In the same instant, he froze, numb with fear and awe. Midway between the wall and his bed, there stood—with its hood held high but temporarily **dazed** by the light of the torch—Africa's meanest and most fearsome snake, the black mamba. The hood rose almost a metre

boundless: having no limit or end

desolate: empty and sad-looking

lurking: waiting to attack someone or something

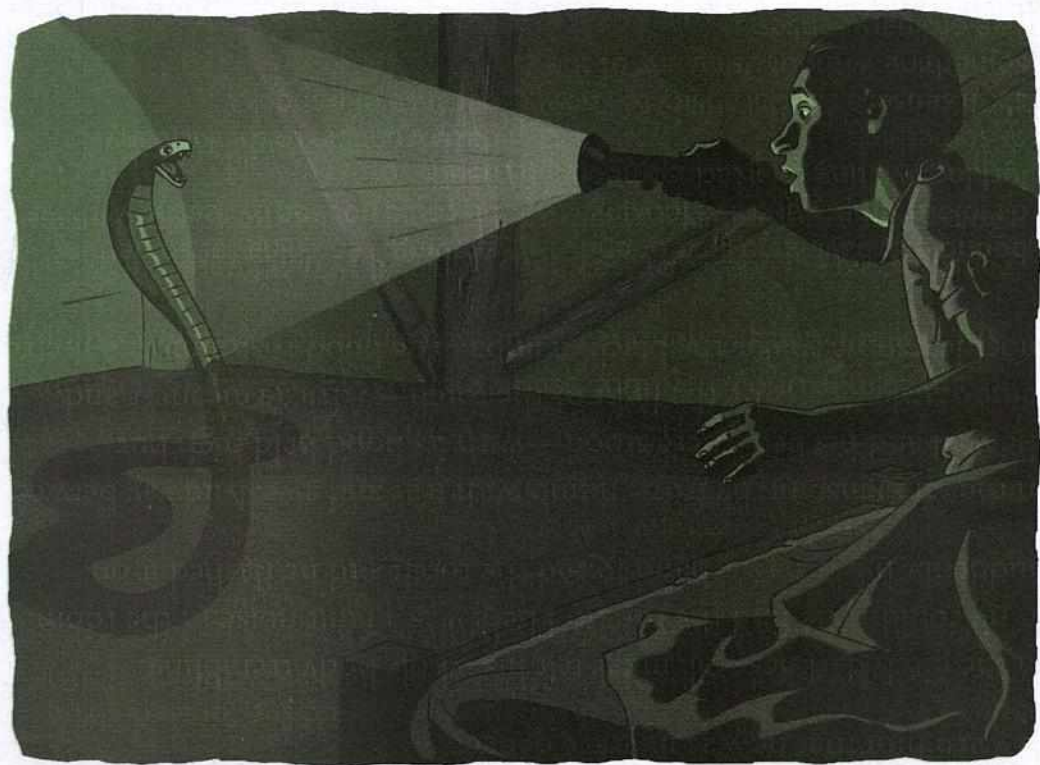
sixth sense: a special ability to know something without using any of the five ordinary senses

groping: searching for something he could not see by feeling with his hands

dazed: unable to think clearly because of a shock

from the floor. This was not unusual because a black mamba usually strikes on the shoulders. To escape from a black mamba is like being born again, Shankar had heard. **Is it easy to escape the black mamba?**

From his boyhood, Shankar had one great quality. He never lost his head when in danger. He could exercise complete control over his nerves in the gravest of situations.



Shankar knew if his hands shook even a little—and the light moved away from the eyes of the snake—it would come out of its daze and strike immediately.

So Shankar held on to the torch. The snake's eyes burned like two round points of light. What terrible power and anger seemed to come out of that thick black body, standing upright like a **rigid** whip.

rigid: stiff; not moving or bending

Shankar forgot the furniture in the room, the continent of Africa, his railway job, the rail track from Mombasa to Kisumu, his country, his parents—the world vanished and was transformed into those two small, **luminous** spheres. There was nothing beyond! Total darkness. As empty as death, and as dark as the universe after a **cataclysm**.

The only truth was the ferociously-hooded, strike-ready mamba, which could inject 1500 milligrams of **lethal** venom with a single bite and which was waiting there, ready for him.

Shankar felt as if those two burning eyes had hypnotised him. He must be alert. He knew that in this **godforsaken** place there was no one to hear him even if he screamed. His life depended on how strong his nerves were. But he felt he couldn't keep this up much longer. His hands were becoming increasingly numb with pain. He had lost all sensation from elbow to shoulder. How long had he to keep holding the torch? Let the snake bite; better to give his aching hands some rest and relief.

Hold your pencil box and raise your hand to your eye level.

How long can you keep it up?

Just then the clock began to strike three in the morning. Shankar was probably meant to live only till three because as soon as the clock struck, his hand shook and moved a little. The two specks of light disappeared but where was the snake? Why didn't it strike?

It took Shankar a moment to understand that the snake too had become temporarily dazed like him. This was his chance.

luminous: shining in the dark
cataclysm: a sudden disaster or violent event in the natural world
lethal: able to cause death

godforsaken: far away from where people live, with nothing interesting or cheerful

Lightning fast he jumped from the table, unlocked the door in the dark, went out and locked the door from outside.

*an extract from Chander Pahar by Bibhutibhushan Bandyopadhyay,
translated by Pradeep Sinha*

THINK PAIR SHARE

*Living on the African Savannah was Shankar's adventurous dream.
What is yours?*



Bibhutibhushan Bandyopadhyay (1894–1950) was one of the leading writers of modern Bengali literature. He has written 16 novels and 200 short stories.

Pather Panchali, which was made into a film by Satyajit Ray, is his most famous novel.

Reading

A. Answer these questions.

1. How was the station a lonely place?
2. How did Shankar get a partial answer to his question about the barbed-wire fence around the station? What was the next part of the answer?
3. *To escape from a black mamba is like being born again...* Why did the speaker say this? How do you think it felt for him 'to be born again'?

4. According to the speaker, what was admirable about Shankar's character?
5. What happened when the clock struck three?

B. Read these lines from the text and answer the questions.

1. *"How terrible. How could I have forgotten?"*
 - a. Who said this to whom?
 - b. What had the speaker forgotten? Why did he think it was 'terrible'?
 - c. How did the listener feel about this?
2. *It was in his blood.*
 - a. What was in Shankar's 'blood'?
 - b. What does the speaker mean by this?
3. *How long had he to keep holding the torch?*
 - a. Why was the speaker holding the torch? What would happen if he moved the torch?
 - b. What was the speaker's frame of mind at the time?
4. *...the world vanished and was transformed into those two small, luminous spheres.*
 - a. What were the 'luminous spheres'? What literary device has been used here?
 - b. What effect did the 'luminous spheres' have on the speaker?

C. Think and answer.

1. Shankar had mixed feelings about the station and its surroundings. Support this statement with examples from the text.
2. *He never lost his head when in grave danger.* Show how this is true with respect to how Shankar dealt with the mamba.

Appreciating the Text

1. *The Station* is a vivid and thrilling story about danger, mystery and adventure. What were the lines from the text that—
 - a. told you there was a big mystery to be solved at the station?
 - b. gave you a feeling of danger surrounding Shankar?
 - c. made you feel excited?
 - d. made you curious about what will happen next?
2. How was the African Savannah described in the story? Did this background or setting add to the danger and mystery of the story? Use lines from the text to support your answer.

Using Words

- A. What do these **adjectives** from the text describe? Write sentences of your own using the adjectives.

adjective	what it describes	new sentence
1. lethal	venom	The thief was carrying a lethal weapon in his hand.
2. desolate		
3. godforsaken		
4. fearsome		
5. luminous		

adjective	what it describes	new sentence
6. boundless		
7. mysterious		

B. Underline the similes in these lines. Circle the words they describe.

- Total darkness. As empty as death and as dark as the universe after a cataclysm.*
- The snake's eyes burned like two round points of light.*
- What terrible power and anger seemed to come out of that thick black body, standing upright like a rigid whip.*
- To escape from a black mamba is like being born again.*

Writing

Write the story you came up with in the Warm Up in 150–200 words. Use interesting adjectives and similes in your writing to make it descriptive and exciting.

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

6. The Peacock

For the Teacher Lesson Objectives

- reading a descriptive poem about a beautiful peacock
- appreciating the use of vivid imagery



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read a poem that expresses the beauty of a peacock through words that appeal to our different senses.



Other Objectives Include:

- using descriptive language in writing to 'show, not tell'

Warm Up

Here are the colours you see on a peacock. Use interesting and unusual comparisons to describe these colours.

Try and use words that appeal to the five different senses. Look at these examples.

yellow like cold, salty lemonade

pink like a sweet-smelling rosebud

blue violet

.....

green gold

.....

6

The Peacock



His loud sharp call
seems to come from nowhere.
Then, a flash of **turquoise**
in the **pipal** tree
The **slender** neck arched away from you
as he descends,
and as he **darts** away, a glimpse
of the very end of his tail.

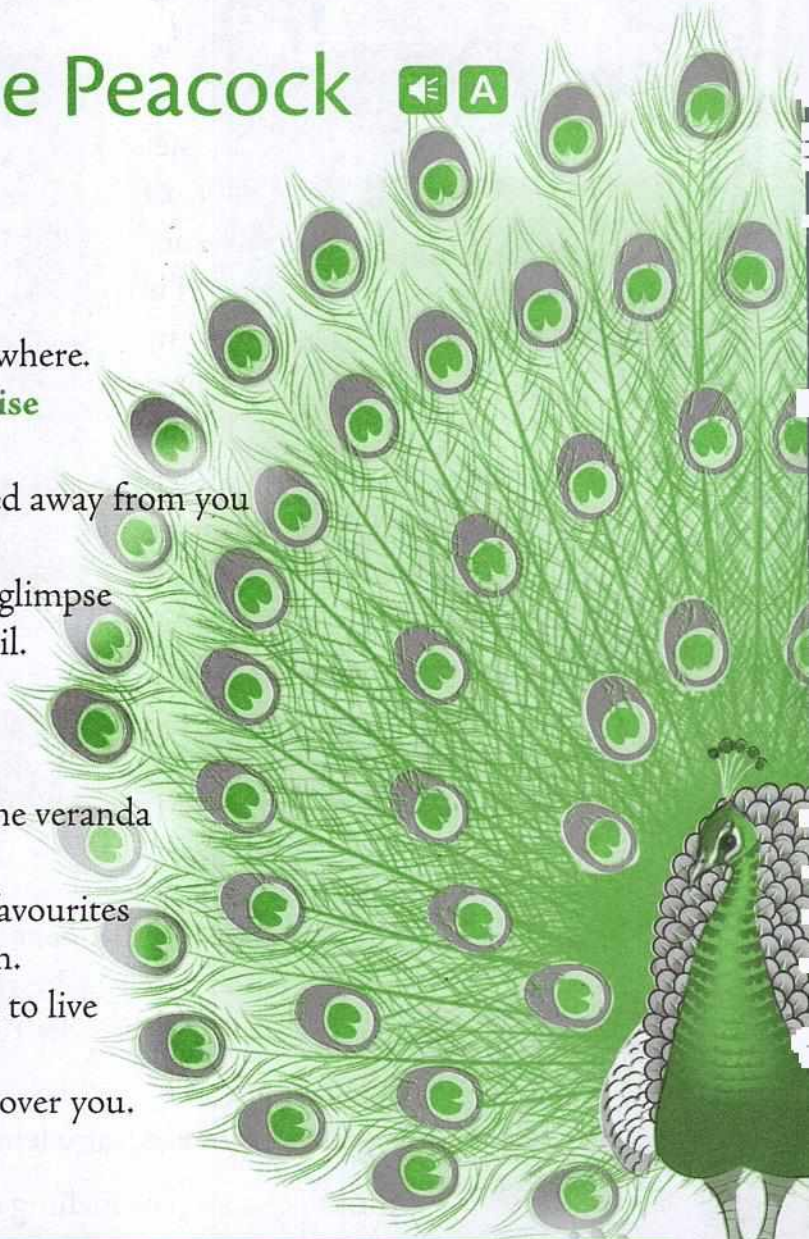
I was told
that you have to sit in the veranda
And read a book,
preferably one of your favourites
with great concentration.
The moment you begin to live
inside the book
A blue shadow will fall over you.


turquoise: a kind of bluish-green colour, named after a precious stone

pipal: a tree of the banyan family, with distinct heart-shaped leaves

slender: thin and graceful

darts: moves suddenly and quickly in a particular direction





The wind will change direction,
The steady hum of bees
In the bushes nearby will stop.
The cat will awaken and stretch.
Something has broken your attention;
And if you look up in time
You might see the peacock turning away
as he gathers his tail
To shut those dark glowing eyes,
Violet **fringed** with golden **amber**.
It is the tail that has to blink
For eyes that are always open.

Sujata Bhatt

fringed: bordered
amber: a yellowish-brown colour

THINK PAIR SHARE

Decide on the actions together and do a dramatic recitation of the poem.

Sujata Bhatt (1956–) learned creative writing in college and has been a professor in many universities. She won the Commonwealth Poetry Prize for her collection of poems, *Brunizem* (1988), from which *The Peacock* has been taken. *The Peacock* is a descriptive poem in which she expresses the bird's beauty through images, colours and sounds.

Reading

A. Answer these questions.

1. What is the 'flash of turquoise' in the pipal tree? Why is it described so?
2. What does it mean to 'live inside the book'?

3. According to the speaker, what do you have to do to observe the peacock?
4. How do the cat, wind and bees tell the speaker that the peacock has arrived?

B. Think and answer.

1. The speaker tells us that it is very difficult to catch a glimpse of the peacock. How does she convey this to us?
2. *To shut those dark glowing eyes,
Violet fringed with golden amber.
It is the tail that has to blink
For eyes that are always open.*
 - a. What are the 'violet' and 'golden amber' eyes that the speaker is talking about? How are these eyes always open?
 - b. How does the peacock 'blink' its tail? What happens to the eyes when it does so?

Using Words

Complete these sentences using the correct forms of the movement words from the box.

dart swoop plummet twitch lunge

1. The eagle _____ down from the branch and snatched the mouse.
2. Neha's mouth _____ as she began to cry.
3. Kareena _____ for the last biscuit on the plate.

- The deer _____ away from the headlights of the car
- The plane _____ towards the ground as the engines failed.

Appreciating the Poem

- Imagery** is language and description that appeals to our different senses. It is called imagery because it creates images in our mind and allows us to sense the sounds, smells or sights described clearly.

What are the sentences in *The Peacock* that appeal to our sense of sight and sound?

- What is the tone of poem? Is it admiring, respectful, loving or indifferent? What do you think the speaker feels about the peacock?

Writing

In *The Peacock*, the speaker never plainly *tells* us what is happening—she describes what is happening in such a way that we can almost see it. In other words, she *shows* it to us. Here is the difference between showing and telling.

telling	showing
1. The peacock is sitting in the tree.	<i>a flash of turquoise in the pipal tree</i>
2. The peacock jumps off the tree.	<i>the slender neck arched away from you as he descends</i>
3. The peacock runs away.	<i>and as he darts away, a glimpse of the very end of his tail</i>

Allowing the reader to visualise what is happening makes the writing more interesting.

Make this paragraph more interesting by describing the events using imagery.

The tiger stood hidden in the grass. It spotted the deer at the forest lake. It walked quietly towards the deer and then jumped. It wasn't fast enough. The deer escaped. The tiger landed in the lake!

Going Further

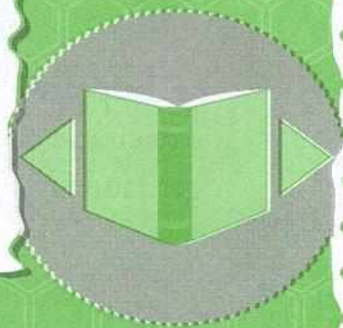
Colour this peacock feather using the colours described in the poem.



7. A Helping Hand

For the Teacher Lesson Objectives

- ▶ reading a story in letters about friendship and accepting differences
- ▶ building sensitivity towards disabilities



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- ⇒ read a story about friendship and fitting in, written in the form of letters.
- ⇒ understand the difficulties that people with disabilities face.



Other Objectives Include:

- ❖ writing a letter in the role of a character from the story

Warm Up

Keep one hand behind your back and do these activities with just one hand.

- ❖ Put on socks.
- ❖ Tie your shoelaces.
- ❖ Open your pencil pouch.
- ❖ Tie a ponytail using a band.

Were these tasks difficult to complete? Can you think of other activities that are difficult to do with one hand?

There's a new girl in class and the speaker has been asked to be her friend and show her around. But the speaker is not sure she wants to—the new girl is...not like everybody else. The speaker starts writing down her feelings about the new girl in letters that she never sends. Read these letters to find out what the mystery about the new girl is.

1. Hi,
- Ma says that it is not good to stare at people, but I can see that everyone stares at you. They stare at me too because I have to hang out with you and be your 'mentor'. Why did you come to our school? Why couldn't you continue going to whatever school you went to earlier?
- Do you know what happened yesterday? Gaurav, Ali and two of their friends from Class VII cornered me after school to ask about your you-know-what. They took my bag and wouldn't give it back. Then they threw it into the **thicket** by the side of the road and I had to **scramble** down into the mountainside to get it. I tore my shirt and Ma was angry with me.
- This is all your fault. **Why has the speaker taken a dislike to the new girl? Is it something the new girl did?**
- Me

mentor: an experienced person who advises and helps a less experienced one

thicket: group of bushes and small trees

scramble: climb quickly and with difficulty

2. Hello,

I keep telling everybody in class that they can ask you whatever they want to know. What's the point of asking me? How am I supposed to know why you have that thing or how it works?

To be really honest, I can't say I'm not curious myself or that I don't have the same questions the others are asking me. Yes, I noticed it the first day when you came into the classroom. I saw how you did everything with one hand and how your left hand never moved.

At first I couldn't tell what the problem was. Then, when I came closer, I saw that something wasn't quite right. It looked strange, like it was covered in plastic or something. Then I thought it was a toy hand. It took me some time to understand.

Me **How do you think the new girl feels about all the attention?**

3. Hello,

My oldest sister, the one who's studying engineering in Delhi, called today. I told her, "There's a new girl in my class and she has a fake hand," and she said that the term is '**prosthetic hand**'.

Listen, I have some advice for you. You may be new and all, but if you want people to stop staring at you and talking about you, you have to stop standing in the corner all the time. Why don't you play with us? Why don't you come on the swing? Everyone loves the swing. It's been two weeks, and you can jolly well come by yourself. I am not going to be your minder forever.

Me

prosthetic hand: artificial hand which takes the place of the missing hand



4. Hi again,
I'm just curious. Is it weird to have only one hand? Is it only your hand or is your entire arm fake, sorry, prosthetic?

Today, Sumi, Gaurav and I walked to school together. They were playing a game they made up called One-Hand Challenge. The rule is you have to do things with one hand. Like packing your bag or buttoning your shirt.

Sumi couldn't tie her shoelaces and she forgot about it and tripped and fell. She got a cut on her chin. Miss saw it and even though she put some cream on it, she scolded Sumi for being careless.

Yours truly,

Do you think the game will help the speaker
and her friends understand the new girl better?

Me

5. Hi,

Do you know what a coincidence is? It's like when you talk about something and the same thing happens sometime later in a completely unrelated way.

In my last letter, I was telling you about Sumi and the shoelaces and then today, I saw you tying your shoelaces. Wow, that was awesome! I think you did it faster than I can do it with two hands. If you were my friend, I would challenge you to a shoelace-tying race. Or no, maybe I would ask you to teach me how to do it with one hand.

I have to confess, I did try to tie my shoelace with one hand when I got home. But it's impossible. How do you do it? Maybe I'll ask you tomorrow.

Me

6. Hi,

So, after what you said, I've tried to do a lot of things with only one hand, but it's so difficult! I still don't get how you do things like having a bath, wearing your clothes, or packing your bag.

I realise that you have to do some things differently, but you do almost everything the rest of us do.

Listen, I'm sorry about what I said earlier...about playing with us. I guess you were just feeling shy. And also, about coming on the swing—I tried and it's hard to get your balance if you don't hold it with two hands. But you're great in the jungle gym, even if you don't hang from the bars. And you can run really fast, even faster than Ali, who won the first prize on Sports Day.

Bye,

Me

How different is the new girl from everybody else?

a. very different

b. not so different

7. Hello!

That film was really funny, no? I laughed so much that my stomach hurt and it was like I was crying. I always like it when they show films in school. It means no classes.

Last time, before you came to our school, they showed this film about a tiger cub that got lost. It was quite scary, mostly because it was a true story. Later, someone found it and managed to get it back to its family.

True stories like that are called documentaries, did you know that? Tiger cubs are cute, no? Got to go now!

Me

Who do you share your thoughts
and feelings with?

8. Hello, hello!

I was so surprised when I saw you on the bus. I had no idea my father worked in the same place as yours! Did you know? I'm so happy you came for the office picnic, because last year when they took us, there were no other children my age and I got really bored.

Okay, I'm really tired, so I'm going now. See you in school tomorrow.

Me.

Are the speaker and the new girl friends now? Which line tells you that?

9.

Hey,

Your new hand is so cool!
No offence, but the old one
was a bit boring. It was
just...there. The new one
is like magic—you can move
the fingers and **grip** with it!
I hope you didn't mind that
I asked to shake hands.



I just said it before I could think. Maybe tomorrow we can do
some experiments to find out if you can lift stuff with it.

Oh! I just realised, the last couple of letters I wrote to you,
I didn't mention your prosthetic hand at all. It's like I forgot all
about it and wanted to tell you so many other things. The funny
thing is I'm not that curious about your hand anymore. I don't
know why.

Your friend,

Me

Look at how the speaker signed off in the first letter and in the last.

What is the difference?

Payal Dhar

no offence: used to tell
someone that you hope that
what you are going to say or do
will not hurt or insult them

grip: hold something

THINK PAIR SHARE

*How would you make a new student
feel comfortable?*

Payal Dhar is a writer and an editor. She writes on computers, technology, books, games, sports and travel. She also writes fiction for children and young adults.

Reading

A. Answer these questions.

1. Why did everyone stare at the new girl? What did they want to know about her?
2. What was the task given to the speaker?
3. *Listen, I have some advice for you.*
 - a. What advice did the speaker have for the new girl?
 - b. Would you call this good advice?
4. What was the One-Hand Challenge? What did it teach the speaker and her friends?
5. Why did the speaker think the new hand was better?

B. Read these lines from each letter the speaker wrote. What do they tell you about her attitude towards the new girl?

lines from the text	how the speaker felt
1. <i>Why did you come to our school? Why couldn't you continue going to whatever school you went to earlier?</i>	The speaker disliked the new girl because she was getting into trouble for being her mentor.
2. <i>It looked strange, like it was covered in plastic or something.</i>	

lines from the text	how the speaker felt
3. <i>I am not going to be your minder forever.</i>	
4. <i>Is it only your hand or is your entire arm fake, sorry, prosthetic?</i>	
5. <i>Wow, that was awesome! I think you did it faster than I can do it with two hands.</i>	
6. <i>Listen, I'm sorry about what I said earlier.</i>	
7. <i>That film was really funny, no?</i>	
8. <i>I'm so happy you came for the office picnic...</i>	
9. <i>The funny thing is I'm not that curious about your hand anymore.</i>	

C. Think and answer.

- Initially, the new girl in school was met with a lot of unfriendly curiosity. Why do you think everybody was so hesitant to speak to her?
- How did the speaker feel about the new girl at the beginning of the text? How did this change as time passed?
- Look up the phrase 'a helping hand' in the dictionary. Is it a suitable name for the text? Why or why not?
- How do you think the speaker and her friends can make things in school easier for the new girl?

Appreciating the Text

In *A Helping Hand*, the story is told through letters written by the speaker. This is called **epistolary fiction**.

1. Why do you think this story was told through letters? Would it have been better if it had been told another way?
2. Which of these statements do you agree with? Give reasons for your answer.
 - a. I liked how we got an in-depth look at the speaker's thoughts through the letters.
 - b. I wanted to know what the new girl thought and I got to see that through the speaker's point of view.
 - c. I felt as though someone like me was telling the story.
3. Why do you think the speaker never sent the letters to the new girl?

Looking at Values

Form groups of four or five. Talk to each other about your similarities and differences. Now, draw a flower and write down each of your names and something unique about each of you in the petals of the flower. Write down one thing you all have in common in the centre.

Keep these points in mind—

- ❖ Do not write about physical appearance.
- ❖ Discuss your likes, dislikes, families, pets and so on. Try and learn something new about each other.



What did you learn from this activity?

We might have our differences, but being human binds us all together. We must respect each other's differences and live together in peace and friendship.

Using Words

A Helping Hand is an **informal** expression of the speaker's thoughts. It is written the way the young girl would speak to a friend or classmate. **Formal** language is used in situations that are official or involve people we do not know very well.

A. Identify these sentences as **formal** or **informal**. **Underline the words or expressions that tells us so.**

1. George, we haven't met in ages. Let's hang out tonight.
2. The play was awesome! You should definitely watch it.
3. May I take a look at your notebook?
4. If you don't come to class, you can jolly well do the project by yourself.
5. Classes will commence in the beginning of July.
6. The funny thing is the thieves stole the books, but not the money!
7. Thank you for your suggestion. I shall visit the place during my travels.

B. Now, read the story again and underline all the informal expressions you can find.

Writing

You have read the story through the speaker's point of view. Now, write a letter re-telling a part of the story from the new girl's point of view. You can write about her first day of school or the day she and the speaker finally became friends.

Going Further

Do you see anything problematic with these situations?
How would you modify your behaviour to be more sensitive?

1. You see someone on a wheelchair entering the room and immediately run to help them push it.
2. When you hear someone has a disability, you ask them what is wrong with them.
3. While talking to a person with disabilities, you tell them how brave they are and say that you will pray for their recovery.

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

8. Thank You, Ma'am

For the Teacher Lesson Objectives

- reading a story about the transforming power of kindness
- understanding the characters in the context of their social backgrounds



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read a story about how an act of kindness can change someone's life.
- understand how someone's home and background can affect their character.



Other Objectives Include:

- identifying and using hyperbole
- writing a story

Warm Up

Every action of ours makes a difference to someone else's life. Read and complete these lines.

One smile begins a friendship.

One handclasp lifts the soul.

One word can wipe a tear.

One laugh will conquer gloom.

One touch can show you care.

One wish.....

One hope.....

One act of kindness.....

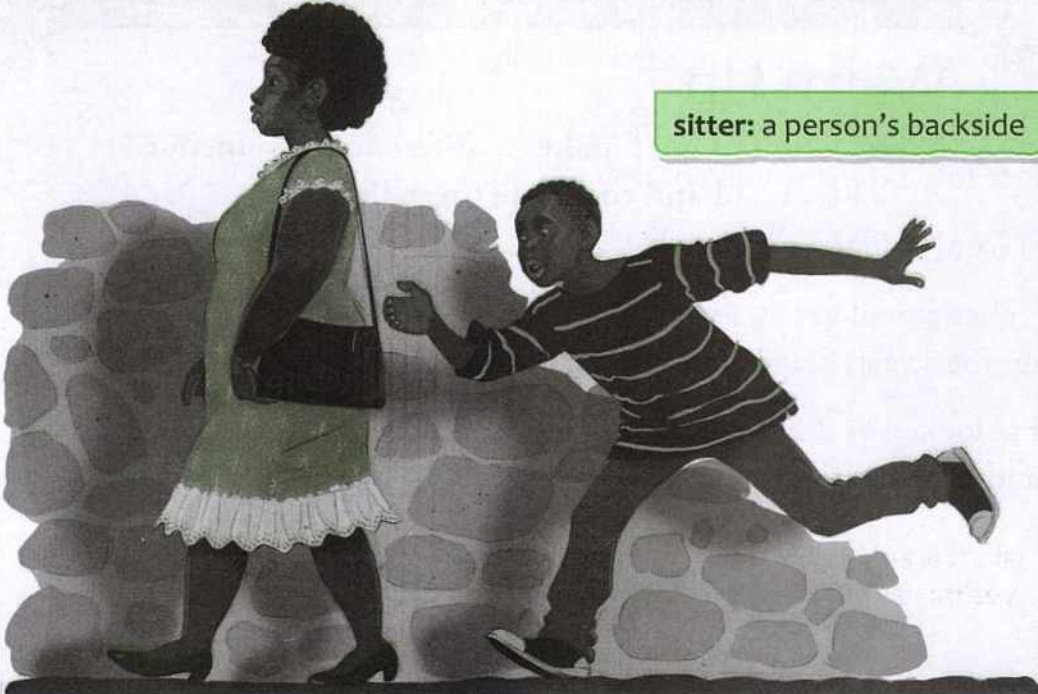
One life can make all the difference.

Who is the one person who has made a difference to your life?



She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o'clock at night and she was walking alone, when a boy ran up behind her and tried to snatch her purse.

The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance. So, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right in his blue-jeaned **sitter**. Then, she reached down, picked the boy up by his shirt front and shook him until his teeth rattled.



sitter: a person's backside

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse.

Then she said, "Now **ain't** you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "**Yes'm.**"

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You are a liar!"

By that time, two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose,"
said the woman. She did not release him.

What do you think the woman
is planning to do?

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. **I got a great mind to** wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman, starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, **frail** and in tennis shoes and blue jeans.

ain't: aren't
yes'm: yes ma'am

I got a great mind to: I have a strong urge to
frail: weak and thin

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being-dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"No'm."

"But you put yourself in contact with me," said the woman.

"If you think that that contact is not going to last awhile, **you got another think coming**. When I get through with you, sir, you are going to remember Mrs Luella Bates Washington Jones."

Sweat popped out on the boy's face and he began to struggle. Mrs Jones stopped, jerked him around in front of her, put a **half-nelson** about his neck and continued to drag him up the street.

When she got to her door, she dragged the boy inside, down a hall and into a large **kitchenette-furnished room** at the rear of the house. She switched on the light and left the door open.



if you think... you got another think coming: you need to consider something again because you are wrong

half-nelson: (in wrestling) way of

holding someone so that they do not escape

kitchenette-furnished room: room with a small area where you can prepare food

The boy could hear other **roomers** laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last.

Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

"Let the water run until it gets warm," she said. "Here's a clean towel."

Does Roger trust Mrs Jones not to harm him? Which line tells us that?

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman.

"Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman, "I believe you're hungry—or been hungry—to try to snatch my pocketbook."

What is Mrs Jones feeling for the boy?

- a. anger b. disgust c. sympathy d. curiosity

roomers: people who pay rent to live in a house with its owners

"I wanted a pair of blue **suede** shoes," said the boy.

"Well, you didn't have to snatch my pocketbook to get some suede shoes," said Mrs Luella Bates Washington Jones. "You could have asked me."

"Ma'am?"

The water was dripping from his face as the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do, dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run!

The woman was sitting on the day-bed. After a while she said, "I was young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say 'but,' didn't you? You thought I was going to say, 'but I didn't snatch people's pocketbooks.' Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you sit down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

Say yes or no:

Has Mrs Jones also committed some of the same mistakes that Roger has?

In another corner of the room, behind a screen was a gas plate and an **icebox**. Mrs Jones got up and went behind the screen.

suede: soft leather with a slightly rough surface; say sway-ed

icebox: (in the past) a special cupboard where people put ice in order to keep food cold

The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

Why did Roger want Mrs Jones to trust him?

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

“That will be fine,” said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like and how all kinds of women came in and out—blondes, red-heads and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

How do you think being called ‘son’ made Roger feel?

When they were finished eating, she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor anybody else’s—because shoes like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.”

She led him down the hall to the front door and opened it.

“Goodnight! Behave yourself, boy!” she said, looking out into the street.

The boy wanted to say something else other than ‘Thank you, ma’am’ to Mrs Luella Bates Washington Jones, but he could not do so as he turned at the **barren stoop** and looked back at the large woman at the door. He barely managed to say “Thank you” before she shut the door. And he never saw her again.

Do you think Roger will ever steal again?

Langston Hughes

barren: empty

stoop: raised area at the door of a house, usually big enough to sit on

THINK PAIR SHARE

Who are the people that you are thankful to? What have they taught you?



Langston Hughes (1902–1967) was an American poet, novelist and activist. He was known for his portrayal of the culture and lives of African-American people in the USA.

Reading

A. Answer these questions.

1. How did Roger's attempt at robbery fail?
2. When caught, what did Roger expect Mrs Jones to do?
3. How did Mrs Jones treat Roger once she took him home?

4. What did Mrs Jones give Roger before he left?
5. "...because shoes like that will burn your feet."
 - a. What kind of shoes was Mrs Jones talking about?
 - b. Will they truly 'burn' Roger's feet? What did Mrs Jones mean?

B. Complete these sentences in your own words.

1. Mrs Jones was kind to Roger because...
2. When Mrs Jones let him loose to wash his face, Roger did not run because...
3. Mrs Jones said that she had wanted many things she could not get. However, she did not add that she never snatched pocketbooks because...
4. Roger could not say much more than 'Thank you' because...

C. Think and answer.

1. *The boy wanted to say something other than 'Thank you, Ma'am'...* What do you think he wanted to say? Why did he want to say more?
2. Is the title of the text appropriate? Can you suggest an alternative?

Appreciating the Text

1. Pick out the references to Roger's home and background from the text. How do you think his background affected his character and his actions?
2. Write a character sketch of Mrs Luella Bates Washington Jones. Support your answer with examples from the text.
3. What do you think is the theme or the main message of the story?

Looking at Values

What is the meaning of the saying in the box? Give an example to explain.

If you have a choice between being right and being kind, choose kind.

We get many opportunities to show kindness every day. Always choose to be kind—it will put a smile on a face for the rest of the day.

Using Words

Read this sentence.

❖ *She shook him till his teeth rattled.*

This sentence does not mean that the boy's teeth actually shook.

Here, the speaker is placing emphasis on how hard she shook the boy.

This exaggerated figure of speech is called a **hyperbole**.

Identify the **hyperbole** in these sentences.

1. I haven't eaten all day—I could eat a horse!
2. Mehreen told you a million times not to fold the page.
3. I don't think these shoes are my size. My feet are killing me.
4. Niraj and Maitri haven't met in ages.
5. My parents are going to explode when they see the broken vase.

Writing

Mrs Jones's act of kindness changed Roger's life—he never stole again and grew up to be a kind and decent man.

But what if Roger had succeeded in stealing Mrs Jones's handbag?
What kind of life do you think he would have gone on to have?

Write two short paragraphs—one about Roger's life as a changed man and another on his life if he had continued stealing.
Show how much difference one kind deed can make to a life.

Going Further

What does each letter in **KINDNESS** stand for? Work in pairs and write a poem on what it means to be kind. The first letter has been done for you.

Knowing how to share and care.

I _____

N _____

D _____

N _____

E _____

S _____

S _____

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

9. Old Toys and New Magic

For the Teacher Lesson Objectives

- appreciating a famous person's autobiographical account of their childhood passions
- reading closely for main idea and supporting details



For the Student Learning Outcomes

- By the end of this unit, I will be able to—
- enjoy an excerpt from a famous person's autobiography about their childhood interests and hobbies.
 - understand what the main idea of the text is and provide details from the text to support it.



Other Objectives Include:

- writing a biography

Warm Up

Follow these instructions as quickly as you can—you are about to see some magic!

- Pick a number between 2 and 9.
- Take the number you've chosen and multiply it by 9.
- This should give you a two-digit number. Take the digits of your number and add them together.
- Take the resulting number and subtract 5 from it.
- Take that number and correspond it to a number in the alphabet. A is 1, B is 2, C is 3, and so on.
- Take your letter and think of a country that begins with that letter.
- Take the second letter in the name of that country and think of an animal.
- Do you now have a country and an animal?

**Your teacher will guess your answers. Was she right?
Have you figured out how the trick is done?**

Old Toys and New Magic

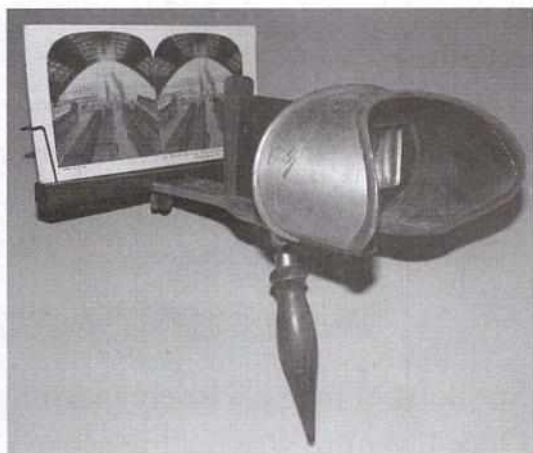


A genius and a master storyteller, Satyajit Ray is celebrated as one of the best filmmakers in the world. Ray was a whiz at everything he tried. Writing, composing, painting, filmmaking—he was a natural.

As a child, he had to spend a lot of his time alone, but he was never bored. Read an excerpt from his autobiography about some of his interesting and exciting hobbies.

Something that helped me pass the time was an amazing device called a stereoscope. Many families possessed one in those days, but now, this **Victorian** invention cannot be seen anywhere.

Is there a toy or a device that you enjoy playing with?



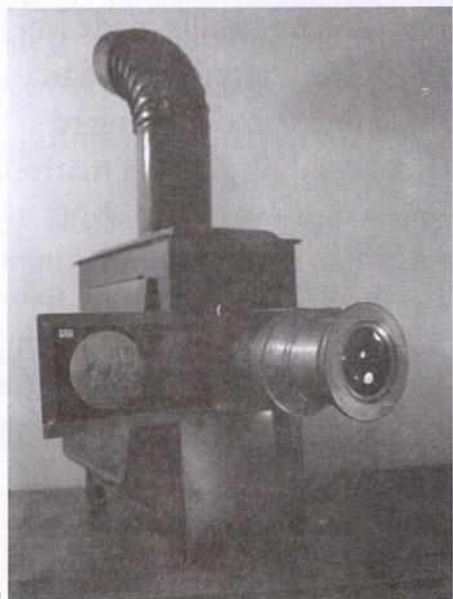
It had a handle at the bottom. There was a frame that had a pair of **flint glasses** fixed to it. One had to hold the handle and peer through these. The picture stood in a holder behind the frame. It was not a single picture, but two pictures placed side by side on a card. They looked identical, but that was not really the case. It was the same scene, but shot with a camera with two lenses.

Victorian: belonging to the period 1837–1901 when Victoria was the queen of England

flint glasses: type of glasses that are used to make lenses

The left lens captured what the left eye saw, and the right lens did the same thing for the right eye. Viewed through the glasses, the two pictures combined as one and the scene looked three-dimensional. Pictures for stereoscopes were available from different countries.

There was another gadget I amused myself with and that was a magic lantern. This, too, has now vanished. It looked like a box and had a lens, a chimney and a handle. One had to rotate the handle to **wind** the **film** from one **reel** to another. The film ran just behind the lens. A kerosene lamp burned inside the box, **expelling** its smoke through the chimney. The light from the lamp threw moving images from the revolving film onto a wall. Who knows, perhaps my passion for films began with these magic lanterns?



Why do you think this gadget is called a magic lantern?

Speaking of magic, I loved watching and performing magic tricks. Once I went to watch a European magician called Shefallo at Empire Theatre. He performed trick after trick, talking **incessantly**. I learned later that this non-stop chatter from a magician is called 'patter'. It was his patter that made the audience look more at his face than his hands,

wind: twist something several times around something else

film: thin plastic that is used in a camera to record photographs or videos

reel: object in which the camera's film is held

expelling: forcing something out

incessantly: without stopping

which helped him **pull off** all his tricks. Shefallo was followed by a magician called Madame Palarmo, who performed in absolute silence. I never saw anything like that again.

Sometime later, I happened to watch a Bengali magician at a wedding party, whose skills made Shefallo's performance on the stage **pale in comparison**. If a magician is performing on stage, he can use complex machinery and lighting to **hoodwink** the audience. The man I saw at this wedding sat on a mattress under a **shamiana**, surrounded by other guests. Even so, he did an **astounding** number of tricks.

I saw him spread several matchsticks on the sheet that covered the mattress, and keep an empty matchbox with him. Then he opened the matchbox and called, "Come on now, all of you, one by one!" Each matchstick rolled towards the box and slipped into it. Then, he took a silver coin from a gentleman and a ring from another. He placed the coin at least four feet away from the ring. "Go and bring the coin!" he said to the ring, which began rolling towards the coin like an obedient child. It stopped as it reached the coin, then both came back to the magician.

His third trick involved a pack of cards. He handed it to one of the guests and borrowed a walking stick from someone else. Then, he pointed the stick at the pack of cards and said, "Come out, then, ace of spades!" The ace of spades slipped out at once and sat fluttering at the end of the stick.

Can you figure out the secret behind these tricks?

pull off: succeed in doing
pale in comparison: seem less impressive when compared to something else
hoodwink: trick

shamiana: a large tent at a party
astounding: so surprising that it is almost impossible to believe

A few days later, I bumped into the magician near my house. He was in his early fifties. Clad in a dhoti and a shirt, he looked no different from other ordinary men. Who could tell he had such extraordinary talent? I was interested in magic myself and had already started to think of this man as my guru.

"I'd like to learn magic from you," I said to him. "Sure!" he replied and taking out a pack of cards from his pocket, taught me a simple trick at once. But I never met him again. In my excitement at having run into him so unexpectedly, I had forgotten to take his address. Many years later, I included this magician as a character in a short story.

Later, I bought quite a few books on magic and practised **sleight of hand**, standing before a mirror. My interest in magic continued till college.

Satyajit Ray

sleight of hand: the use of quick and skilful hand movements when doing a magic trick

THINK PAIR SHARE

What are your interests and passions? Would you like to make a career out of them?



Satyajit Ray (1921–1992) is one of few Indians who have received the prestigious Oscar awards. His first film, *Pather Panchali*, won eleven international awards. Ray was also an excellent writer. He enjoyed writing detective stories and science fiction for children.

Reading

A. Answer these questions.

1. What do stereoscopes do? Why are they no longer popular?
2. Which gadget possibly started off Ray's passion for films? Why?
3. What is 'patter'? How does it help a magician?
4. Why was Ray more impressed with Madame Palarmo than Shefallo?
5. Which of the Bengali magician's tricks did you find most fascinating?

B. Which sentence from the text tells you that—

1. Ray found the Bengali magician's act more impressive than Shefallo's.
2. appearances can never tell you about a person's true abilities.
3. Ray never met the Bengali magician again.
4. Ray got creative inspiration from the Bengali magician.
5. once Ray found something he was passionate about, he put his heart and soul into it.

C. Think and answer.

1. How would you compare films to magic? Do you think there was a connection between Ray's interest in magic and films?
2. Ray was never bored as a child. He had many hobbies and interests to keep him occupied. How is this an excellent quality, especially for a filmmaker?

Appreciating the Text

1. What is *Old Toys and New Magic* about? Choose the correct answer and provide supporting details for it from the text.
 - a. It is about old-fashioned gadgets and toys and how they work.
 - b. It is about how Ray grew to love the magic of filmmaking.
 - c. It is about Ray's childhood passions and interests.
 - d. It is about how magical old-fashioned toys and gadgets were.
2. Here are some common features of autobiographies. Give examples of these features as seen in *Old Toys and New Magic*.
 - ❖ They record the personal experiences and thoughts of a person.
 - ❖ They are written as a first-person narration.
 - ❖ The reader gets an understanding of the writer's personality.
 - ❖ The language is descriptive and detailed.

Using Words

Complete these sentences with the correct form of the phrases from the box. You may refer to a dictionary.

pull off pull over pull ahead pull together pull for

1. Quick! _____! I think your tyre is punctured.
2. Most people in my class were _____ Chennai Super Kings to win.
3. Lewis Hamilton was winning the Formula One race, but at the very last minute Sebastian Vettel _____.
4. Let's _____ and get this job done!
5. It was a very difficult dance step but Ranveer managed to _____.

Writing

Is there anyone you look up to as a role-model? Is it someone famous or someone from your family? Talk to them or read up on them and write a short biography.

Here is a structure you can use—

Paragraph 1: small introduction to the person

Paragraph 2: what they studied / what their childhood passion was / a story from their childhood

Paragraph 3: what their achievements are

Paragraph 4: why you admire them

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

10. It Couldn't Be Done

For the Teacher Lesson Objectives

- reading a motivational poem about confidence and determination
- understanding the theme and tone of the poem



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read an inspiring poem about how to face challenges with confidence and determination.
- understand what the theme of the poem is and how it makes us feel.



Other Objectives Include:

- writing a motivational talk

Warm Up

Here are the stories of some inspiring people from across the globe. Match each person to their success story. Then, see if you can identify some of these people in the illustrations on the next page.

1. JK Rowling	a. She had to work as a teacher to earn enough money to join university. She also had to work very hard to prove herself in a field that was dominated by men.
2. Arunima Sinha	b. He was fired from a newspaper for not being 'creative enough'. Yet today, he is responsible for generations of childhood dreams and memories.
3. Walt Disney	c. He started to lose his hearing at the age of 26 and was completely deaf by 46. This was a massive obstacle to his career and caused him great despair. And yet, some of his greatest works were produced during this time.
4. Beethoven	d. She was pushed out of a train by robbers and lost one leg as a result. She was fitted with a prosthetic leg and went on to climb Mount Everest!
5. Marie Curie	e. She was poor, unemployed and a single parent. She was sitting in a delayed train when she hit upon the idea that changed her life and the life of millions of children around the world.

Somebody said that it couldn't be done
 But he with a chuckle replied
 That "maybe it couldn't," but he would be one
 Who wouldn't say so till he'd tried.
 So he **buckled** right in with the trace of a grin
 On his face. If he worried he hid it.
 He started to sing as he tackled the thing
 That couldn't be done, and he did it!

Somebody scoffed: "Oh, you'll never do that;
 At least no one ever has done it;"
 But he took off his coat and he took off his hat
 And the first thing we knew he'd begun it.
 With a lift of his chin and a bit of a grin,
 Without any doubting or **quiddit**,
 He started to sing as he tackled the thing
 That couldn't be done, and he did it.

buckled: here, got ready to do something
quiddit: small and petty complaints



There are thousands to tell you it cannot be done,
There are thousands to **prophesy** failure,
There are thousands to point out to you one by one,
The dangers that wait to **assail** you.
But just buckle in with a bit of a grin,
Just take off your coat and go to it;
Just start in to sing as you tackle the thing
That “cannot be done,” and you’ll do it.

Edgar Albert Guest

prophesy: say what will happen in the future

assail: attack violently

THINK PAIR SHARE

Tell each other about a difficult situation you faced. Talk about how it made you feel and the effort you put in to resolve the problem.



Edgar Albert Guest (1881–1959) was a British-born American poet. His easy-to-read and enjoyable poems gave him the title ‘People’s Poet’. His poems often have an inspirational and optimistic view of everyday life.

In this poem, the speaker inspires us to give our best to any task—however difficult it may seem and regardless of what others say.

Reading

A. Answer these questions.

1. What does the speaker mean by ‘it’ in ‘it couldn’t be done’?

2. What did 'he' say when he was told that it couldn't be done?
3. Did 'he' believe what the others said?
4. Did 'he' have doubts about his abilities?
5. How did 'he' get ready to do the difficult task in the second stanza?
6. What thoughts or feelings do the phrases 'lift of his chin' and 'bit of a grin' express?

B. Think and answer.

1. *There are thousands to tell you it cannot be done,
There are thousands to prophesy failure...*
 - a. What effect will these negative comments have on someone who is attempting a difficult task?
 - b. What should we do in the face of such comments?
2. *He started to sing as he tackled the thing
That couldn't be done and he did it.*
 - a. What is the importance of these lines? Why have they been repeated in the first and second stanza?
 - b. How do these lines change in the third stanza? What does it signify?

Appreciating the Poem

1. What is the rhyme scheme of this poem?
2. What is the theme or the main idea expressed in the poem?
3. What does the poem make you feel? Confident? Energised? Inspired? How does it do so?

Using Words

Find the words in the poem that mean—

1. a wide smile.
2. a quiet laugh.
3. talk about someone in a way that shows you think they are stupid.
4. try and deal with a difficult problem.
5. a small amount of something that is difficult to see

Writing

Your friend fell ill for a month during the term and has now come back to a heavy pile of pending work. She does not believe she can catch up by exam time and feels dejected.

Write what you would say to motivate your friend and help them with their task.

11. Trail of the Green Blazer

For the Teacher Lesson Objectives

- reading a story that questions black-and-white notions of morality
- understanding the character and the irony in the text



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- ⇒ read a story that makes us rethink our ideas of good and bad, right and wrong.
- ⇒ analyse the main character in the story.
- ⇒ appreciate the funny and unexpected events in the story.



Other Objectives Include:

- ❖ writing a diary entry

Warm Up

Imagine you are witness to a crime. A man robs a bank but instead of keeping the money, he donates it to an orphanage. The orphanage now has money to care for its children. If you report the man to the police, there is a chance the money will be returned to the bank, leaving a lot of children in need. What will you do?

1. Report the man to the police—right is right.
2. Say nothing since the money went to a good cause.

Divide yourselves into two groups and discuss the question. One group can argue for option 1 and the other for option 2. Would you call this man good or bad?

Trail of the Green Blazer

Raju is a professional pickpocket. He is not a mindless criminal, but an ordinary human being—one moment doing something wrong for profit and the next, trying to do something good. Follow Raju in his attempt to make a living.

The Green Blazer stood out prominently under the bright sun and blue sky. Even in that **jostling** crowd one could not help noticing it. Raju could not ignore it. It was not in his nature to ignore such a persistent invitation.

He sat on a stack of banana stalks beside a shop and watched the crowd. When he watched a crowd, he did it with concentration. It was his professional occupation. **Constitutionally** he was an **idler** and had just the amount of energy to watch in a crowd and put his hand into another person's pocket. It was a gamble, of course. Sometimes he got nothing out of a venture, counting himself lucky if he came out with his fingers intact.

Why does the Green Blazer attract Raju?

What does the speaker mean by 'fingers intact'?

What Raju loved most was a nice, bulging purse. If he saw one, he picked it up with the greatest **deftness**. He took the cash in it, flung the purse far away and went home with the satisfaction that he had done his day's job well. He bought sweets, books and slates for his children and occasionally a **jacket-piece** for his wife too.

jostling: pushing or bumping against people, typically in a crowd
constitutionally: by nature
idler: someone who is lazy and does not work

deftness: skillfulness
jacket-piece: material for a woman's blouse

When he went home with too much cash, he had to take care to hide it in an envelope and shove it under a roof tile. Otherwise his wife asked too many questions and made herself miserable. She liked to believe that he was **reformed** and earned the cash.

Raju jumped down from the banana stack and followed the Green Blazer, always keeping himself three steps behind. It was a nicely calculated distance, **acquired by intuition** and practice. The same sort of calculations as carry a shikari¹ through his **tracking of game** and see him safely home again. Only, this hunter's task was more complicated. The hunter in the forest could count his day a success if he injured his prey; but here one had to extract the heart out of the prey without injuring it.

Can you think of more ways in which you can compare a hunter and a pickpocket?

Raju waited patiently, pretending to examine some rolls of mats while the Green Blazer spent a considerable length of time drinking a coconut at a nearby booth. It looked as though he would not move again at all. Raju saw him take out his black purse and start a debate with the coconut-seller over the price of coconuts. He had a thick, **sawing voice** which worried Raju. The way the Green Blazer **haggled** didn't appeal to Raju either; it showed a mean and petty character. These were the narrow-minded troublemakers who made endless fuss when a purse was lost.

Why do you think the speaker refers to the man as the Green Blazer, in capitals?

reformed: changed, having given up criminal behaviour

acquired by intuition: (a calculation) arrived at through a strong feeling, without thinking or reasoning

tracking of game: (in hunting) following one's prey carefully

sawing voice: a rough voice, like a saw at work

haggled: bargained

¹ **Shikari** is the Hindi word for hunter.

The Green Blazer moved after all. He stopped before a stall selling coloured balloons. He bought a balloon after an argument with the shop man. He said, "This is for a motherless boy. I have promised it to him. If it has holes or gets lost before I go home, he will cry all night and I wouldn't like it at all."

Say these lines threateningly, like the Green Blazer.

Raju got his chance when the Green Blazer passed through a narrow **stile**, where people were passing four at a time in order to see a wax model of Mahatma Gandhi reading a newspaper.

Fifteen minutes later, Raju was examining the contents of the purse. He went away to a quiet spot behind a disused well. The purse contained thirty rupees in cash and a few **annas** in nickel. Raju tucked the annas at his waist. "Must give them to some beggars," he reflected generously. The thirty rupees he bundled into a knot at the end of his turban and wrapped this again round his head. It would see him through the rest of the month. He could lead a **clean life** for at least a **fortnight** and take his wife and children to a picture.

Now, it was only left for him to fling the purse into the well. But he found a balloon folded and tucked away inside the purse. "Oh, this he bought..." He remembered the Green Blazer's talk about the motherless child.

"What a fool to keep this in the purse," Raju reflected. "It is the carelessness of parents that makes young ones suffer," he said angrily. For a moment, he paused over a picture of the growling father returning home and the motherless one waiting at the door for

stile: a set of steps

annas: coins of small denomination used many years ago in India

clean life: a life without crime

fortnight: a period of two weeks

the promised balloon and this growling man feeling for his purse and...oh! It was too painful!

Who is making the child suffer—the ‘careless’ father or Raju?

Raju almost sobbed at the thought of the disappointed child—the motherless boy. There was no one to comfort him. Perhaps this **ruffian** would beat him if he cried too long. The Green Blazer did not look like one who knew the language of children. That motherless boy must have his balloon at any cost, Raju decided. The thing to do was to put it back into the empty purse and slip it into the Green Blazer’s pocket.

Raju went back to the bazaar and **sidled** up to the Green Blazer.

Demonstrate how Raju ‘sidled’ up to the Green Blazer.

The purse with the balloon (only) tucked into it was in his palm. He’d slip it back into the other’s pocket.

Raju realised his mistake in a moment. The Green Blazer caught hold of his arm and cried, “Pickpocket!” The crowd turned to look at Raju. He cried, “Let me go!” The Green Blazer shot out his arm and hit him on the cheek. It almost blinded him. For a fraction of a second, Raju lost his awareness of where and even who he was.

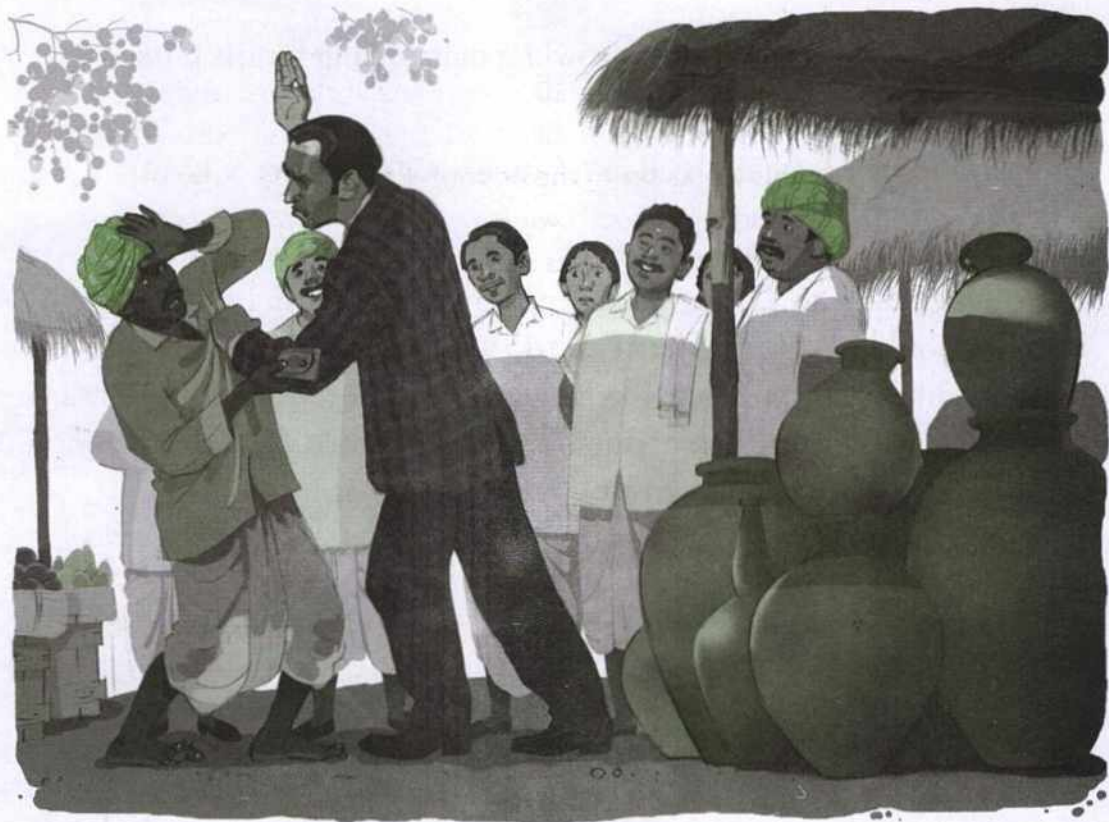
When the dark mist lifted and he was able to regain his vision, the first figure he noticed was the Green Blazer. His arms were raised, ready to strike again. Raju cowered at the sight. He said, “I...I was trying to put back your purse.” The crowd roared with laughter.

Even before the **magistrate**, Raju kept saying, “I was only trying to put back the purse.” And everyone laughed. It became a joke in the police world.

ruffian: crude and violent man

sidled: walked in a secretive manner

magistrate: judge who works in a local court of law



Raju's wife came to see him in jail and said, "You have brought shame on us," and wept.

Raju replied angrily, "Why? I was only trying to put it back."

He served his term of 18 months and came back into the world—not quite sure what to do with himself.

RK Narayan

THINK PAIR SHARE

*Can we sympathise with Raju or any other person who breaks the law?
Can they also have good qualities?*



RK Narayan (1906–2001) was one of the first and most famous writers of Indian literature in English. He is known for his works set in the fictional South Indian town of Malgudi. His novel *Swami and Friends* is loved by children and adults alike for its simple prose and humour.

Reading

A. Answer these questions.

1. What did Raju love to find in the pockets he picked?
2. Why do you think the speaker called Raju an 'idler'?
3. Why did Raju select the Green Blazer as his 'prey'?
4. What made Raju think the Green Blazer was mean and petty?
5. Why didn't Raju throw the empty purse into the well?

B. Choose the correct answers.

1. Why did Raju hide extra money in his house?
 - a. He wanted to save this money for when it would be needed.
 - b. It would upset his wife to know that Raju was stealing.
 - c. His wife would take the money away.
2. What did Raju do when he realised that the balloon was in the purse?
 - a. He threw the purse away but returned the balloon to the Green Blazer.
 - b. He put the purse with the money and the balloon back into the Green Blazer's pocket.
 - c. He put the purse with only the balloon back into the Green Blazer's pocket.

3. Why was Raju's wife ashamed of him?
 - a. She was ashamed of him being a criminal.
 - b. She was ashamed that he had been caught returning the purse.
 - c. She was ashamed that he did not earn enough money for the family.

C. Think and answer.

1. Was Raju an innocent man? Do you sympathise with his situation? Why or why not?
2. Whom do you like more—Raju or the Green Blazer? Why?

Appreciating the Text

1. **Irony** is a strange and amusing situation where what happens is the opposite of what was expected. What incident in Raju's life can be considered an irony?
2. Read these lines from the text. Write what they say about Raju's character in a few words.

lines from the text	what they say about Raju
a. <i>It was a gamble, of course. Sometimes he got nothing out of a venture, counting himself lucky if he came out with his fingers intact.</i>	gambler, risk-taker
b. <i>He bought sweets, books and slates for his children and occasionally a jacket-piece for his wife too.</i>	
c. <i>The same sort of calculations as carry a shikari through his tracking of game and see him safely home again.</i>	
d. <i>Raju almost sobbed at the thought of the disappointed child—the motherless boy.</i>	

Using Words

Circle the odd word in each set. You may use a dictionary.

1. deft skilled expert literate accomplished
2. determined persistent dogged energetic stubborn
3. meagre generous liberal lavish giving
4. sidle creep sneak skulk slither
5. grudging magnanimous petty spiteful narrow-minded

Writing

Raju made a living out of stealing and had never been caught till the day he decided to return a wallet he had stolen. He comes back home after spending 18 months in prison. How is he feeling? What is he going to do next?

Imagine you are Raju and write a diary entry about your thoughts and decisions about the future.

LEARNING JOURNAL

In this unit, I did my best in _____.

I could have done better in _____.

I plan to improve by _____.

12. The Death of Caesar

For the Teacher Lesson Objectives

- reading a Shakespearean play about politics and betrayal
- understanding the flawed and complex character of Caesar
- learning to understand Shakespearean/ Elizabethan English

For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read an intriguing play by Shakespeare about the nature of politics.
- analyse the character of Julius Caesar.
- understand the English used in Shakespearean plays.

Other Objectives Include:

- writing a speech

Warm Up

Julius Caesar was the ruler of Rome. But his trusted council was afraid that he had become too powerful. Look at this picture and discuss.

- Who do you think are the characters you see in the picture?
- What emotions would you associate with these people?
- What more would you like to find out about the event in the picture?



Characters

- | | |
|---------------------------------|----------------------------------|
| ❖ Julius Caesar: leader of Rome | ❖ Popilius: Roman senator |
| ❖ Decius | ❖ Artemidorus: Caesar's friend |
| ❖ Cassius | ❖ Soothsayer |
| ❖ Brutus | ❖ Mark Antony: Caesar's friend |
| ❖ Cinna | |
| ❖ Metellus Cimber | |
| ❖ Casca | |
| ❖ Trebonius | |
- } **conspirators**
against
Caesar

*On the morning of the attack on him, Caesar wakes uneasily. His wife begs him not to venture out because she has dreamed of him in danger. But he refuses to listen and proceeds to the **Capitol**. Along the way, he meets a soothsayer who had previously warned him of harm coming to him on the **ides of March**.*

Act III

Scene I

Rome. Before the Capitol.

A crowd of people; among them Artemidorus and the Soothsayer.

conspirators: people involved in a secret plan to do something illegal

senator: official who represents the public and helps make the laws

soothsayer: someone who is believed to be able to tell the future

Capitol: building where government officials meet

ides of March: 15 March, according to the old Roman calendar

Enter Caesar, Brutus, Cassius, Casca, Decius, Metellus Cimber, Trebonius, Cinna, Mark Antony, Popilius and others.

Caesar (to the Soothsayer): The ides of March are come.

Soothsayer: Ay, Caesar; but not gone.

Artemidorus: Hail, Caesar! Read this **schedule**.

Decius: Trebonius **doth** desire you to o'erread,
At your best leisure, this his humble **suit**.

Artemidorus: O Caesar, read mine first; for mine's a suit
That **touches Caesar nearer**: read it, great Caesar.

Caesar: What touches us ourself shall be last served.

Artemidorus: Delay not, Caesar; read it instantly.

Caesar: What, is the fellow mad?

It is the ides of March. Caesar is talking to the Soothsayer who predicted he would die on that day. Caesar thinks the danger to him is past, but the Soothsayer says that the ides of March are not yet over.

The senators plotting against Caesar surround him. Decius, one of the conspirators, tells Caesar about a request from Trebonius. Artemidorus (also a soothsayer) has foreseen the plot against Caesar and the names of those plotting against him. He reaches Caesar and urges him to read his petition first. He insists that it is of great importance to Caesar. Caesar says that Rome's affairs are more important to him than his own. He says he will read the note last. Artemidorus tries to force Caesar to read it immediately. Caesar dismisses him, calling him mad.

schedule / suit: written request;
petition

doth: does

touches (Caesar) nearer: concerns
(someone) closely

Publius: Sirrah, give place.

Cassius: What, urge you your petitions in the street?
Come to the Capitol.

Caesar goes up to the Senate-House, the rest following.

Popilius (to Cassius): I wish your **enterprise** to-day may **thrive**.

Cassius: What enterprise, Popilius?

Popilius: Fare you well. (*advances to Caesar*)

Brutus: What said Popilius Lena?

Cassius: He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.

Brutus: Look, how he makes to Caesar; **mark him**.

Cassius: Casca, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known,
Cassius or Caesar never shall turn back,
For I will slay myself.

Brutus: Cassius, **be constant**: Popilius Lena speaks not of our purposes;
For, look, he smiles, and Caesar doth not change.

Caesar proceeds to the Capitol. Senator Popilius wishes Cassius good luck in 'today's enterprise'. Cassius is stunned by the statement. He tells Brutus that Popilius may know of the plot and will tell Caesar about it. Cassius is afraid and says he will kill himself if the plot is discovered. Brutus tries to calm him. The conspirators watch as Popilius exchanges smiles with Caesar. It is clear that they are not speaking of the plot.

enterprise: project
thrive: become successful

mark him: watch him closely
be constant: here, stand firm

Cassius: Trebonius knows his time; for, look you, Brutus. He draws Mark Antony out of the way.

Exit Antony and Trebonius.

Decius: Where is Metellus Cimber? Let him go,
And presently prefer his suit to Caesar.

Brutus: He is address'd: press near and second him.

Cinna: Casca, you are the first that rears your hand.

Caesar: Are we all ready? What is now **amiss**
That Caesar and his senate must **redress**?

Metellus Cimber: Most high, most mighty, and most **puissant** Caesar,
Metellus Cimber throws before **thy** seat
An humble heart—(*kneeling*)

Caesar: I must prevent thee, Cimber.
These **couchings** and these lowly courtesies
Might fire the blood of ordinary men,

Trebonius persuades Mark Antony, Caesar's friend, to leave.

The conspirators discuss their plan to kill Caesar: Metellus Cimber is to go to Caesar with his petition and request him to allow his exiled brother (Publius Cimber) back into Rome. When the conspirators get close enough to Caesar, Casca will be the first to attack him.

Caesar asks for the petitions to be heard, so he and the senators can discuss them. Metellus Cimber approaches Caesar, kneels, and begins to flatter him. Caesar dislikes Cimber's manner and flattery.

amiss: wrong

redress: find a solution for

puissant: powerful; say pyoo-e-sent

thy: your

couchings: kneeling on the ground

And turn **pre-ordinance** and first **decree**
Into the law of children. Be not fond,
To think that Caesar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools; I mean,
sweet words, low-crooked court'sies and
base spaniel-fawning Thy brother by decree
is banished: If **thou** dost bend and
pray and fawn for him, I **spurn** thee like a **cur** out of my way.
Know, Caesar doth not wrong,
nor without cause will he be satisfied.

Metellus Cimber (*addressing the room*): Is there no voice more worthy
than my own
To sound more sweetly in great Caesar's ear
For the **repealing** of my banish'd brother?

Brutus: I kiss thy hand, but not in flattery, Caesar;
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.

Caesar: What, Brutus!

Caesar says that flattery will not affect him or make him change the law. Words that would make fools change their mind, will not work on him. Caesar declares that he will not reverse the order to exile Publius Cimber. He says that he never punishes people unjustly and that he will not change Publius Cimber's punishment without strong proof. Brutus steps forward to kiss Caesar's hands, and supports Metellus Cimber's plea.

pre-ordinance: official rule that was established before
decree: official order made by the ruler of a country
base spaniel-fawning: crude flattery, like a dog that seeks favour

by pleasing its master
thou: you
spurn: reject
cur: unfriendly dog
repealing: reversing

Cassius: Pardon, Caesar; Caesar, pardon:
As low as to thy foot doth Cassius fall,
To beg **enfranchisement** for Publius Cimber.

Caesar: I could be well moved, if I were as you:
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is **no fellow** in the **firmament**.

The skies are painted with unnumber'd sparks,
They are all fire and every one doth shine,
But there's but one in all doth hold his place:
So in the world; 'tis furnish'd well with men,

And men are flesh and blood, and **apprehensive**;
Yet in the number I do know but one
That **unassailable** holds on his rank,
Unshaked of motion: and that I am he,
Let me a little show it, even in this;
That I was **constant** Cimber should be banish'd,
And constant do remain to keep him so.

Cassius falls to Caesar's feet in support for Metellus's brother. Now, Caesar is surrounded closely by the conspirators.

But Caesar declares himself to be firm in his decision or 'constant as the northern star'. He says that out of all the men in the world, he knows only one that is perfectly strong of mind—Caesar himself. He stubbornly tells everyone that he will not reverse Cimber's punishment.

enfranchisement: citizenship; here, to be allowed to return to Rome and have his rights restored
no fellow: no equal or match
firmament: sky

apprehensive: capable of understanding
unassailable: determined
constant: sure

Cinna: O Caesar,—

Caesar: **Hence!** Wilt thou lift up Olympus?

Decius: Great Caesar,—

Caesar: Doth not Brutus **bootless** kneel?

Casca: Speak, hands for me!

Casca first, then the other conspirators and Brutus stab Caesar.

Caesar: Et tu, Brute! Then fall, Caesar. (*dies*)

Cinna: Liberty! Freedom! **Tyranny** is dead!
Run hence, proclaim, cry it about the streets.

Cassius: Some to the common **pulpits**, and cry out
'Liberty, freedom, and enfranchisement!'

Brutus: People and senators, be not affrighted;
Fly not; stand stiff: ambition's debt is paid.

an extract from Julius Caesar by William Shakespeare

Caesar tells his senators sternly that their appeals are useless—like trying to lift the mighty Mount Olympus, the home of the gods. Suddenly, Casca stabs Caesar with a knife. He is followed by all the other conspirators. The last words Caesar speaks before he dies are of pain and betrayal: "You too, Brutus?"

After Caesar falls, the conspirators declare to the public that Caesar's cruel rule is ended. Brutus asks people not to be afraid or to run. He explains that Caesar's uncontrolled ambition had to be stopped and that was the reason for his death.

hence: here, enough

bootless: unsuccessfully

tyranny: the rule of a cruel and unfair government

pulpits: platforms



THINK PAIR SHARE

Do you believe in fate or destiny? What are some other superstitions you have heard of?



William Shakespeare (1564–1616) is widely regarded as the greatest playwright in the world. His plays have been translated into every major living language and are performed more often than those of any other playwright. Shakespeare's work covers the entire range of human emotions, from comedy to tragedy.

Reading

A. Answer these questions.

1. What date is Caesar's assassination planned for?
2. What does Artemidorus ask of Caesar? What reply does he get?
3. What is the plan that the conspirators have made to kill Caesar?
4. Who is Publius Cimber? What has happened to him?
5. Who is the first to stab Caesar? Whose betrayal hurts Caesar the most?
6. What are Caesar's last words? What emotions do they express?
7. What do the conspirators think Caesar's death has achieved?

B. Read these sentences from the text and answer the questions.

1. *I fear our purpose is discovered.*
 - a. Who says this to whom?
 - b. What purpose is the speaker referring to? Why is the speaker fearful?

2. *These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children.*
 - a. Who says this to whom?
 - b. What effect will the 'couchings and lowly courtesies' have on ordinary people?
 - c. Whom will they not affect? Why?

3. *But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.*
 - a. Who says these lines? When?
 - b. How does the speaker think he is as 'constant as the northern star'? How does he wish to prove this?
 - c. Does the speaker think he is unique? How do we know?

4. *People and senators, be not affrighted;
Fly not; stand stiff: ambition's debt is paid.*
 - a. Who says this to whom?
 - b. Whose ambition is he talking about? How is he punished for his ambition?

C. Think and answer.

1. What does the play say about fate and destiny?
2. In the previous unit, you learned about irony. What is ironic about Brutus and his companions killing Caesar in order to protect freedom and democracy?

Appreciating the Text

Here are some statements about Julius Caesar's character.

Tick (✓) the ones that are true. Correct the incorrect sentences.

Support your answers with examples.

1. Julius Caesar is a very superstitious man.
2. Julius Caesar is patriotic—he puts his country first.
3. Julius Caesar is stubborn—he has fixed ideas that he does not change.
4. Julius Caesar despises flattery and is not influenced by it.
5. Julius Caesar is a simple and humble man.

Using Words

The English used in Shakespeare's plays is called Elizabethan English as his plays were written during the reign of Queen Elizabeth I.

Write these sentences from *The Death of Caesar* in modern-day English.

1. *I wish your enterprise to-day may thrive.*
I wish you find success in your endeavours today

2. *But I am constant as the northern star / Of whose true-fix'd and resting quality / There is no fellow in the firmament.*
3. *If thou dost bend and pray and fawn for him, I spurn thee like a cur out of my way.*
4. *Fly not; stand stiff: ambition's debt is paid.*

Writing

Make a speech on what you think are the qualities of a perfect leader. You may begin like this—

'Great leaders never set out to be leaders, they set out to make a difference.'
Good morning...

LEARNING JOURNAL

In this unit, I did my best in _____.

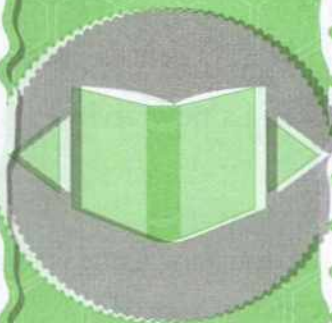
I could have done better in _____.

I plan to improve by _____.

13. The Guest House

For the Teacher Lesson Objectives

- reading a philosophical poem on the value of experiencing all emotions
- appreciating how simile, metaphor and personification are used to create an analogy



For the Student Learning Outcomes

By the end of this unit,
I will be able to—

- read a poem on how all the emotions we experience have important lessons to teach us.
- appreciate how the poem uses comparisons to express its message.



Other Objectives Include:

- writing a creative paragraph

Warm Up

Look at this range of emotions. Think of the incidents that made you feel these emotions. What lessons did you learn from these incidents?



Share your lessons with the class. Did all these emotions teach you something?

13

The Guest House



This being human is a guest house.
Every morning a new arrival.

A joy, a **depression**, a **meanness**,
some momentary awareness comes
as an unexpected visitor.

Welcome and entertain them all!
Even if they are a crowd of sorrows,
who violently sweep your house
empty of its furniture,
still, treat each guest **honourably**.
He may be clearing you out
for some new delight.

The dark thought, the shame, the **malice**.
meet them at the door laughing and invite them in.

Be grateful for whatever comes
because each has been sent
as a guide from **beyond**.

Rumi

depression: feeling of sadness that makes you think there is no hope for the future

meanness: unkindness; cruelty

honourably: with respect
malice: the desire to harm someone because you hate them

beyond: whatever comes after life

THINK PAIR SHARE

What do you think emotions would look like if they were human? Pick two emotions and describe them. For example, would Joy wear bright and colourful clothes or dark and dull ones? Would Anger have a loud and shrill voice?



Jalal ad-Din Muhammad Rumi (1207–1273) was a Persian poet and philosopher. Even today he is considered a great spiritual teacher by people from across the world. Through his poems, Rumi encouraged people to see beauty in themselves and others.

The Guest House is a poem with a simple message— all human emotions are valuable. We must learn to cherish them all as experiences that prepare us for what may come.

Reading

A. Answer these questions.

1. What does the speaker compare human beings to?
2. What does the speaker mean by 'momentary awareness'?
3. According to the speaker, who is likely to arrive after the 'crowd of sorrows'?
4. According to the speaker, how should we treat our emotions?
5. According to the speaker, where are all the emotions from?

B. Think and answer.

1. What do you think is the 'furniture' inside the 'guest house'?

2. Does the speaker want us to give in to our 'malice' and 'dark thoughts'? How does he want us to control them?
3. What guidance do emotions provide us? Why does the speaker say they come from 'beyond'?

Appreciating the Poem

1. *This being human is a guest house.* What literary device has been used in this line?
2. *...some momentary awareness comes as an unexpected visitor.* What literary device has been used in this line? Why are the visitors unexpected?
3. Identify the lines in the poem that personify the emotions and bring them to life.

4.

An **analogy** compares two things that are mostly different from each other but have some common traits. This poem compares our experience of different emotions to the travellers staying at a guest house.

By drawing a connection between two different things, the speaker explains something important about one thing by using a second thing that we already know about.

Answer these questions to understand the analogy in the poem.

- a. In the poem, who are the guests at the guest house?
- b. How often do the guests arrive? Do these guests stay forever?
- c. Do all the guests treat the guest house well?
- d. How do each of these guests help the guest house?

Now, can you briefly describe the analogy and the message of the poem in your own words?

Using Words

Complete these sentences with the correct emotions from the box. You may refer to a dictionary.

stunned bitter guilty embarrassed helpless

1. I was so _____ when I tripped and fell in front of everyone.
2. Manya felt _____ as she watched Ananya cry. She didn't know how to comfort her.
3. Nitin looked _____. He couldn't believe he'd won the prize.
4. Kala felt _____ about keeping a secret from Sahana.
5. Narain felt _____ about missing the school picnic.

Writing

In *The Guest House*, Rumi brings emotions alive by making them human. Write a creative paragraph about a day in the life of one of the emotions you described in the Think-Pair-Share activity. You may begin like this—

Joy walked into the house with a spring in his step. He was smiling—he was always ready with a quick joke and a laugh.

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